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BREXIT COUNTDOWN

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referendum
would be
a disaster'**

Alastair Campbell
interviews
Matt Hancock

GENTLEMEN'S QUARTERLY

NOVEMBER · 2018 ·

Kim Jones

How fashion's
golden boy
reimagined
the suit for
sneakerheads

Esports

The real
sports teams
going virtual

Tech

The £870
earphones
so good
they're
actually
worth the
money

WORLD EXCLUSIVE

JOHNNY DEPP

An outlaw talks

(And talks and talks...)

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Interview by **Jonathan Heaf** Photographed by **Greg Williams**



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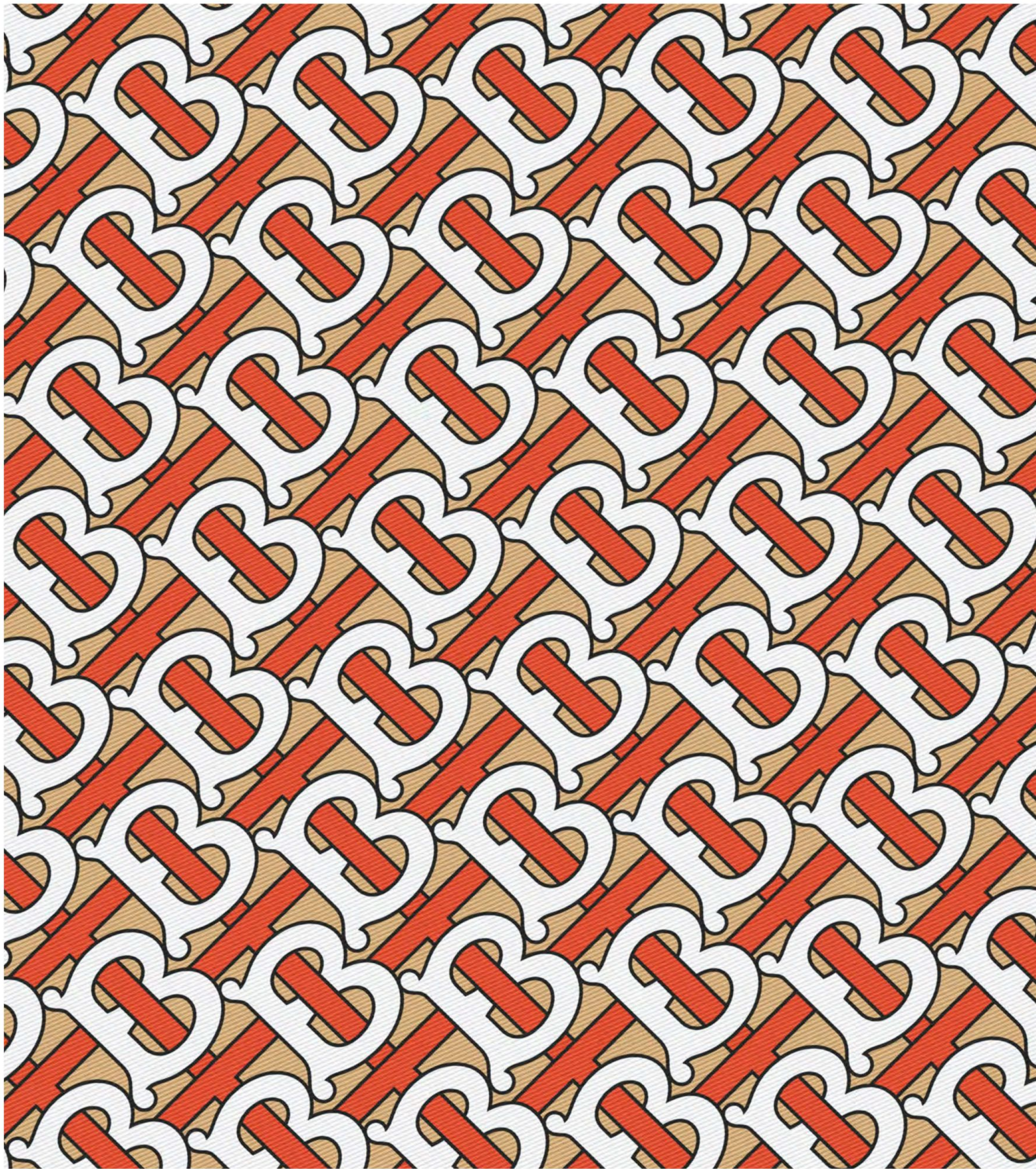
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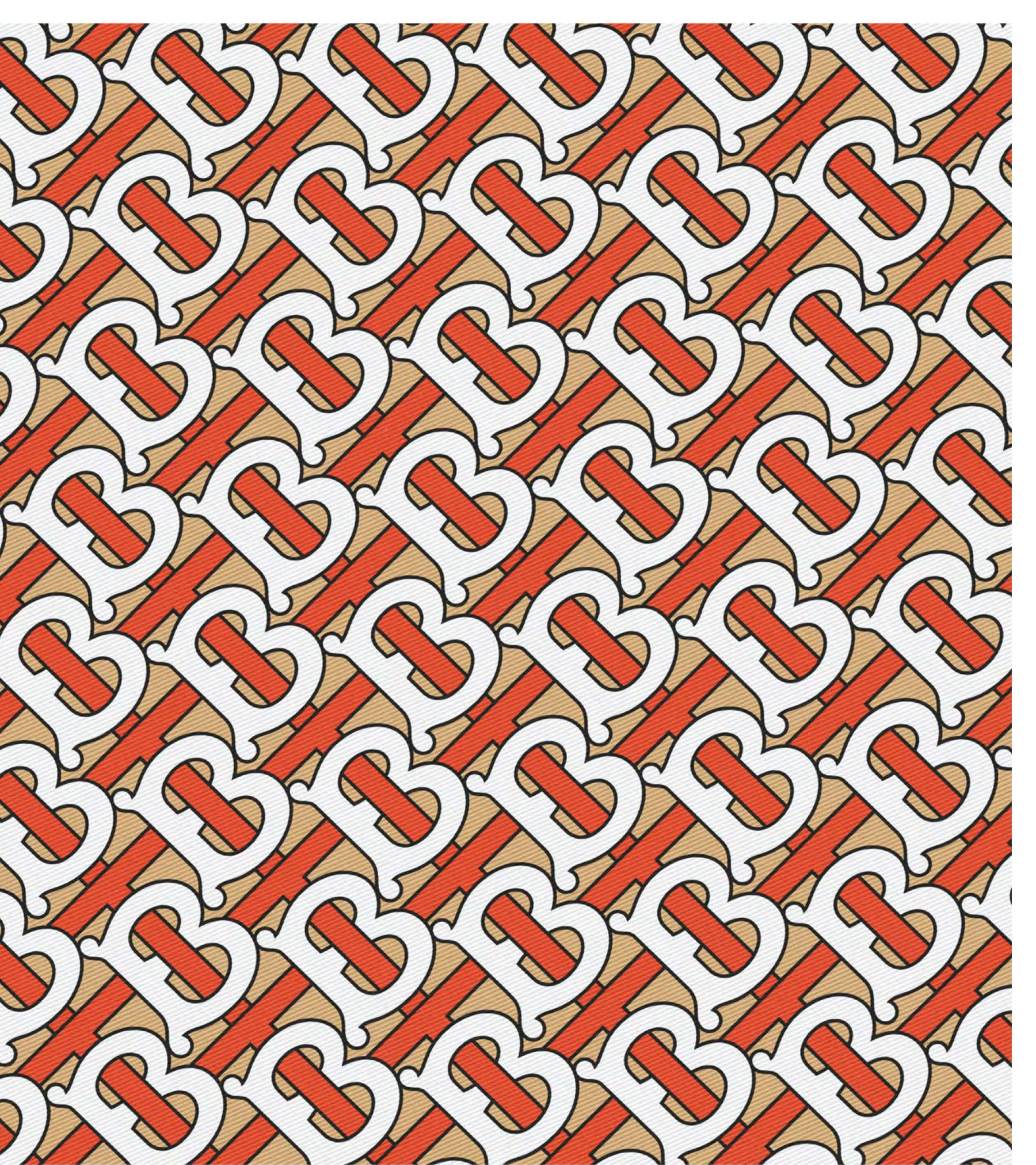
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Story by **Jonathan Heaf** Photographs by **Greg Williams**

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MILAN, APRIL 2018

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EDITOR'S LETTER

GENTLEMEN'S QUARTERLY

‘There is nothing more satisfying than seeing the difference you can make to so many young people's lives’

HRH The Prince of Wales



HRH The Prince Of Wales is presented The Editor's Lifetime Achievement Award For Services To Philanthropy by GQ Editor-In-Chief, Dylan Jones

All in all it was, no matter how or by what mechanics you might choose to measure it, something of a tremendous evening. The 21st GQ Men Of The Year Awards – once again in association with the wonderful Hugo Boss – were held at Tate Modern, on Wednesday 5 September and a good time appeared to be had by all. Johnny Marr performed a more-than-heroic version of The Smiths' "How Soon Is Now?" (his vocals being so good that many of us wondered why we had liked Morrissey so much in the first place), John Legend played an incredibly moving version of "All Of Me" (making at least three people on my table cry) and the London Gay Men's Chorus (who we originally booked to play at our awards three years ago and who now seem to be playing at every show in town) sang HRH The Prince Of Wales onto the stage with a vigorous interpretation of David Bowie's "Starman".

There were 23 worthy winners, 23 worthy presenters and more boldfaces at dinner than

at any awards show this side of the Oscars. Of course, there were a few people who weren't actually there at the Turbine Hall, as some had already put the previous night in their diaries; the event is usually held on the first Tuesday of September, but, this year, because of The Prince Of Wales' travel plans, we had to bump the awards on by 24 hours – meaning that some of our guests who might normally be there were otherwise engaged on planes travelling to New York, Los Angeles, Tokyo, Shanghai, Lisbon and, in one case, Malmö.

Shame, because it really was the night of the year. *Catastrophe* star Rob Delaney was our host for the evening (bereft of ego, he kept

everything running smoothly with the deftest of touches), BBC Radio 1's Maya Jama hosted the backstage coverage, while DJs Roman Kemp and Clara Amfo hosted GQ's Facebook Live session from the red carpet.

Often at our awards, there is some kind of altercation that generates a tabloid and Twitter storm, but, mercifully, that didn't happen this year, perhaps because of the change in tone. Not only did we celebrate more women, not only were the awards more ambitious, but we also knew that we wanted to raise our game. Critics have been very kind about our awards in the past, but we know more than most that you should never believe your own publicity and that the only way to improve is to give yourself better, more ambitious markers.

There were some terrific acceptance speeches, not least from Sacha Baron Cohen, Michael Wolff, Chadwick Boseman and HRH himself, although one of the most heartfelt came from Olly Alexander, the frontman of the synth-pop band Years & Years. In his acceptance speech, >>

The only way to improve is to give yourself better markers

>> GQ's Live Act Of The Year told the audience "to make room for all the many, many different ways there are to be a man". Alexander, wearing a brilliant feathered corset and palazzo pants, then implored, "Let's let our men be happy, be sad, be trans, be questioning, be bisexual, be nonconforming, be feminine, be masculine!" In a year when masculinity has, in many respects, been turned inside out, peered at and probed, Alexander's words felt in some ways antidotal. "I'll be real with you: I was going to do a speech like, 'Men suck! Smash the patriarchy!'" Alexander continued. "And that's still a thing. We still have to do that. But I think it's also important to say men don't talk about their feelings. The biggest killer of men between 20 and 50 is suicide, so it's evident that there is a problem here, that men are not getting the help that they need and deserve. I feel like our definition of what a man is supposed to be is so out of date. It's been out of date for a very long time."

Sharing a personal story, Alexander also spoke about visiting the dentist as a little boy. In the waiting room, he would be faced with women's magazines and men's magazines, but would choose to read the men's because he felt he had to. "I was too ashamed to admit that I was different from the man that I was supposed to be," he said. "And it's taken me almost up until now to feel in any way comfortable

being a man. There are so many things about it that I don't understand, that I don't feel are naturally me. And I'm not the only one."

At the after-afterparty, over in the wilds of Primrose Hill (official finishing time: 5.30am), Rose McGowan gave us the biggest validation of all: "You opened up these awards for everyone tonight and everyone noticed."

It won't have escaped your notice that we have Johnny Depp on our cover this month, one of the most controversial figures in Hollywood. Indeed, when the opportunity arose I had

to take counsel with team members, both male and female, and think hard about the suitability of sitting down and talking to someone who has had a number of serious allegations thrown at him these past few years. Yet, rather than be led by a sensation-

alist news cycle, by click bait, I think we all felt the best way to decide would be to go and meet him. To talk, to listen and then to report what he said candidly and without bias or celebration. What Features Director Jonathan Heaf found was an actor, an icon, who was lucid and open and ready to adjust and get back to work; a man who has, it must be said, been portrayed as a monster in the press. It is an extraordinary interview with an extraordinary man who has led an extraordinary life. You have to make up your own mind as to the feeling you are left with after reading it. **GQ**

'GQ opened up these awards for everyone and everyone noticed'

Rose McGowan



Cover and subscribers' cover photographed by **Greg Williams**

Dylan Jones

Dylan Jones, Editor



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GQ this month on **co.uk**



Behind the scenes at the GQ Awards 2018

Backstage host Maya Jama interviewed the night's winners and presenters, who revealed all. Learn what Chrissy Teigen's original speech to her husband was going to be.



Watch Wednesdays

Each week, GQ's Deputy Editor, Bill Prince, brings you the latest information on new releases and guidance on what to invest in.



The making of Johnny Depp's cover

Read more about how our November cover was created, with a piece by Jonathan Heaf, who interviewed the actor in France.



What's ailing you?

The GQ Doctor, Nick Knight, answers your questions, published each Friday at 1pm. Get in touch using #GQDoctor.



Discover GQ's '10 Best New Menswear Items In The World This Week'

Every week, a wealth of cool new menswear pieces land on our desks. GQ's Senior Fashion Assistant Angelo Mitakos and Junior Style Editor Zak Maoui bring you the ten best picks each Monday at 6pm.



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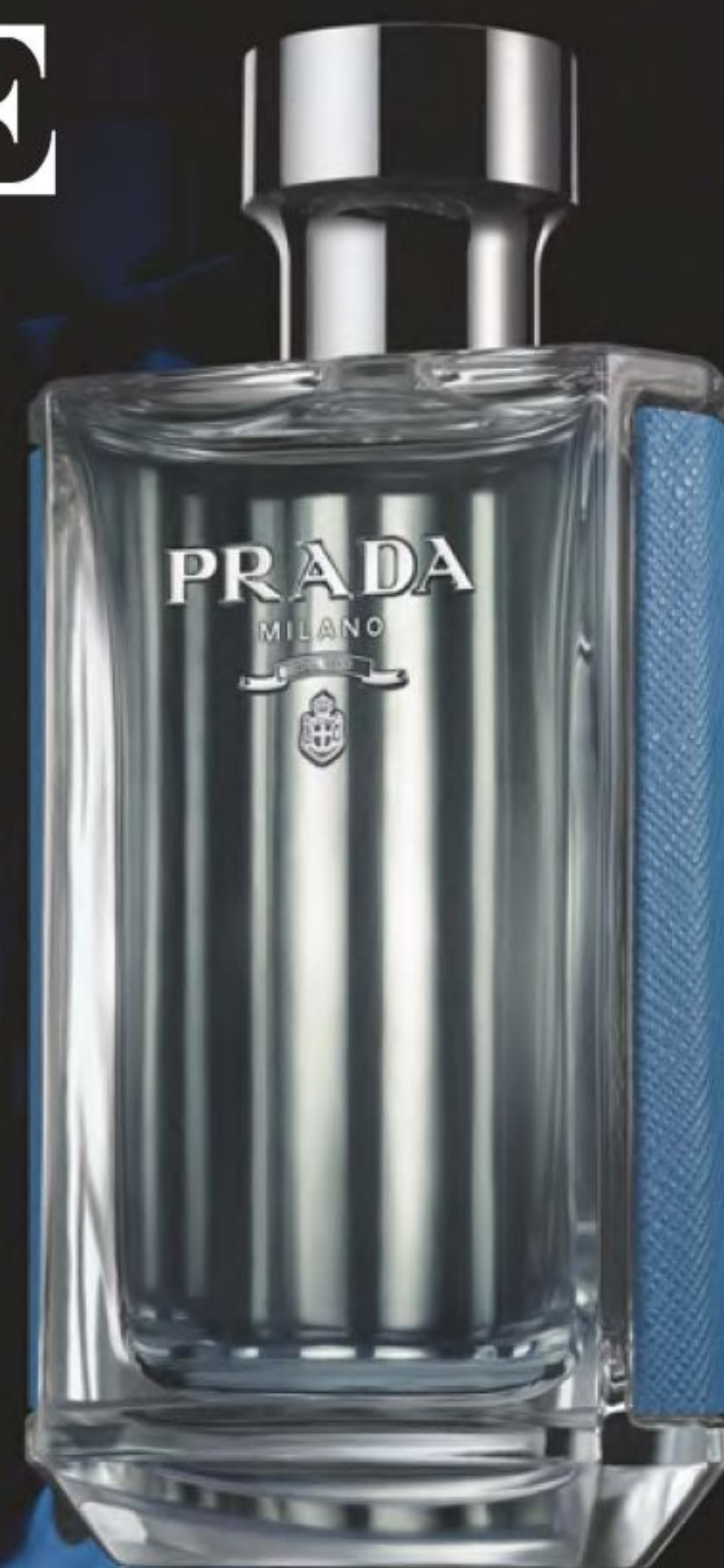
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GENTLEMEN'S QUARTERLY

Greg WILLIAMS

GQ photographer Greg Williams, who previously shot Sir Michael Caine and John Boyega for us, photographed our cover star Johnny Depp at his home in France. "There was no styling or grooming. I went without an assistant or lights and just took really honest photos," says Williams, who has been friends with Depp for years. "It's good to see him so happy after some really tough times."



Kamal AHMED

With his new role as editorial director of the BBC, Kamal Ahmed, who releases his memoir, *The Life And Times Of A Very British Man*, this month, has become a powerful shaper. In *The GQ Drop*, he reflects on being a British-Sudanese boy in Seventies Britain. "It seemed timely to discuss where we are as a country," he says, "and how our Britishness can solve any problem if we put our minds to it."



Anna CONRAD

Last month, GQ's Men Of The Year Awards saw everyone from The Prince Of Wales and Rose McGowan to Michael Wolff and Jeff Goldblum take to the stage at Tate Modern. GQ.co.uk Editor Anna Conrad curated the post-event coverage online, saying, "GQ.co.uk is the place to read all the interviews, watch behind-the-scenes videos and view all the sharpest-dressed guests on the night."



Anna GORDON

This month saw GQ's eleventh annual Grooming Awards take place at Tom Kerridge's restaurant in Corinthia Hotel London. Hosted by Jack Guinness, the awards were judged by a panel that included Luke Evans and Theo Walcott. GQ Art Editor Anna Gordon produced this issue's shoot of winners. "We photographed in the Hotel Café Royal suites," says Gordon. "It's the perfect location for the GQ man."



Ross KEMPSELL

Previously chief reporter at Guido Fawkes and now Talkradio's first political editor, Ross Kempell joins GQ as our new Westminster gossip columnist. "Every month my dispatch will include the best kompromat, the worst scuttlebutt and the inside scoop," says Kempell. "Whether the party's cocktail, political or bunga bunga, your new correspondent will gather all he can and never reveal a source."

Jonathan HEAF

GQ Features Director Jonathan Heaf spent a day at home with cover star Johnny Depp and took him to task about the allegations clouding his name. "It's rare having the chance to meet someone so complex and colourful," says Heaf. "There's so much opinion swirling around him that to step inside his private world was a trip. I found him engaging, likeable and determined not to be buried by scandal." **GQ**



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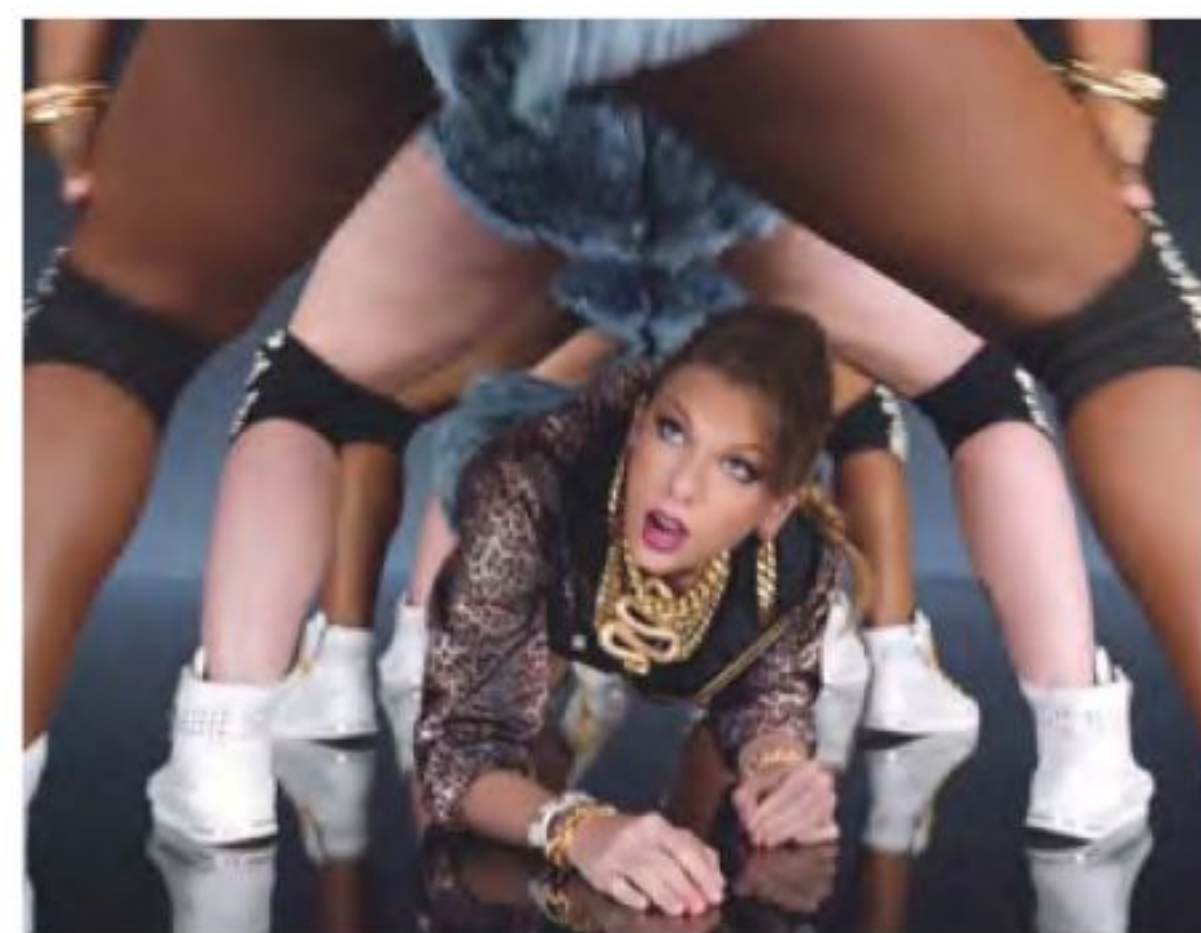


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GO FOREWORD



Clockwise from top left: Selena Gomez, Heidi Klum, Taylor Swift, Karlie Kloss, Katy Perry and Iggy Azalea

The trouble with cultural appropriation

From social media shaming to the angry backlash, when one culture takes from another controversy always follows. But how can identity be policed and who should police it?

Story by **George Chesterton**

Cultural appropriation brings out the worst in everyone. It hurts some people and makes others look ridiculous. It triggers the excesses of identity politics and kneejerk nastiness from the inevitable backlash. And even when it's debated with civility, there's a nagging doubt that there are more important things to worry about. The uncomfortable truth is that culture can't be owned. And what can't be owned can't be stolen. For some that is a tragedy, for others it's offensive or merely a joke – but that doesn't stop it being true.

I'm not arguing that being insensitive about the identity of others is fine or that ignorance is an excuse for a lifetime as an unwitting cog in the mechanics of capitalism. But borrowing and, yes, *taking* from other cultures just keeps rolling on like "Ol' Man River" (from Jerome Kern and Oscar Hammerstein's

culturally appropriated Deep South in 1927's *Show Boat*). Appropriation is defined as taking something from a less-dominant culture in a way its members find undesirable and offensive – so that its heritage is misused by those in a position of privilege. This is different to a marginalised group adopting something from a dominant culture in a process of assimilation.

Some believe culture is exploited like land or natural resources were exploited by colonialists, but desecrating a landscape is not the same as desecrating an idea.

Some believe culture is exploited like land or resources

The landscape can be ruined, but the idea remains. Culture is more resilient than stone because it changes.

I would say that, wouldn't I? I'm a white man, so I don't know what it's like to have my identity abused and dismantled. If I were a person of colour or a member of a first nation, I might understand the distress caused by the sight of a white catwalk model wearing my culture's treasured clothing. It would be difficult to find marginalised communities with as much reason to rail against the misuse of their culture as native Americans.

Jacqueline Pata, executive director at The National Congress of American Indians, tells *GQ*, "The sports mascot and name issue [the name Washington Redskins is so resented she refuses to say it] creates a stereotype that doesn't represent who we really are. It gets misused by fans." >>



JK wears Donnie rainbow sneakers



GEIGER

>> Some African-Americans feel proprietorial about cornrows and there have been several high-profile shamings of those wearing them, including Kim Kardashian and Lena Dunham. There is an element of Canute at the tide's edge about this – even if white people were more aware of the historical context (which they should be), would that make wearing them any less offensive or less likely?

"I don't find there to be a sophisticated debate about cultural appropriation in the media," British critic and writer Afua Hirsch tells *GQ*. "I'm often asked to come on TV whenever a pop star wears cornrows and defend the idea that I would like to police their hairstyle. There is little interest in the broader picture of imperial racism and white supremacy that forms the context. So it ends up being a reductive conversation about whether it's OK for white people to do something, which is not my business."

At the more trivial end of the spectrum, Iggy Azalea (fake blackness), Katy Perry (inappropriately Chinese and Japanese), Miley Cyrus (white privilege), Taylor Swift (colonialism), Justin Bieber (fake Latino), Selena Gomez (Hindu disrespect) have all fallen foul of their stylists. The online demands for an apology, for redress, the zero tolerance of anything you don't like, is a perilous path to take. For every critic of cultural appropriation who makes a reasonable point, there is another absolutist who screams that someone should be fired or humiliated, or worse.

It is dogma, not debate, that speaks of permission and ring-fencing, or as the undiplomatic Lionel Shriver put it, a "look-but-don't-touch" mentality. It dulls the human imagination. Diversity is celebrated but the wrong kind of diversity is branded inexcusable. In some cases calling out cultural appropriation reflects not an offended group or community, but an offended individual who has taken on the offence as a means to assert their sense of who they are. So identity becomes a hoard to be guarded, rather than to be shared and explored. Your particular culture is increasingly fetishised as something that can only be understood by people who are exactly like you, whereas history shows empathy and growth comes from trying to understand people who are not like you – it is the grasp of difference.

Identity is precious and those who feel marginalised may not wish to see theirs dissolve in the deluge of globalisation. "The number-one issue for our youth is identity," says Pata. "It's the identity they create for themselves and they want it respected. Not the identity that has been misinterpreted."

All our identities are as much chosen as given and we should be encouraged to go beyond where life dropped us. The danger of self-policed identities is that they limit who we are, where we can go next and turn us in on ourselves.

Cultural appropriation is appropriation of the *now*, because even a delineated culture is different today to how it was in 1968, 1918 or 1868, let alone any further back. In Western politics it very much suits the strategy of the right to have the left preoccupied with these issues – soaking up headspace, endless hours of binary reductionism on social media and, probably most damaging of all, provoking the tuts and derision of those for whom progressive politics is now seen as a bad joke.

It feels as if progressives are winning the culture war but losing the political one, in which power increasingly rests with an activated right (or at least an army of crotchety older white men). The kneejerk backlash can be unedifying, raising the hackles of "common-sense" columnists, while the motives behind it sometimes appear questionable too, as writer Nesrine Malik suggests

All cultural exchange is unequal at some level – so it is all appropriated

– the outrage provoked by criticism of Jamie Oliver's "jerk" rice being "a cue for a wider refrain about hysterical chippy minorities".

A concept such as the welfare state, for example, relies on a culture of reciprocity and common ground. Those who wish to destroy it know the disruptive power of identity politics, of which cultural appropriation is a part, serves their ends. There should be more diversity of representation and there should be avenues for new or neglected voices to be heard but making this happen is not mutually exclusive with cultural dissemination – even if it is a dominant culture taking from a marginal one. I would argue that all cultural exchange is unequal at some level, so it is all, ultimately, appropriated. It does not stop voices being heard – that is caused by generations of structural racism, which will only continue to unravel if progressives are in a position to turn policy into action. That feels a long way off to me.

It's also not the same as racist stereotyping or exoticism. "Blacking up" is a simple case of bigotry – the name of the Washington

Redskins doesn't feel much different – whereas most of the incidents of cultural appropriation that sparked the recent digital rage are not about antagonism or mockery. Some are insensitive, others tone deaf, but often they are born of curiosity or a natural process of creativity. One criticism of this is that "dressing up" is itself a product of colonialism. There may be some truth in that, but that doesn't automatically make dressing up immoral in 2018. What seems undeniable is that there is a profound ignorance about the relationships between dominant Western cultures and those they subjugated.

"We as a society are still reluctant to frankly address the fact that black people still experience a penalty for expressing their own culture themselves," says Hirsch. "These experiences are real and have a history which we as a society do not acknowledge."

All culture – from personal to global – continuously flows downhill along innumerable tributaries and let's hope knowledge of context also leads to a renewed sense of perspective. An identity cannot be very robust if it needs defending against the massed ranks of an 18-year-old white girl in a Chinese prom dress. I came home the other night to find my seven-year-old daughter wearing a bindi after she had seen it on TV. I thought about shaming her on Twitter, but I couldn't find the time between cleaning her teeth and reading *Good Night Stories For Rebel Girls*.

The feminist critic bell hooks' often-quoted notion of ethnicity as the "seasoning that can liven up the dull dish that is mainstream white culture" is true, but that truth will not and should not necessarily stop it happening. Thank heavens for spice. Just ask Jamie Oliver.

If you take the views of the more extreme opponents of cultural appropriation to their logical conclusion, you will find similarities to their sworn enemies, believing as they do in the right to exclude others from their own fixed culture. No matter where my liberal sympathies lie, the threat of prescribed orthodoxy always lingers like a long shadow on the horizon. That's more worrying than the tectonic plates of multiple cultures rubbing up against each other.

Unlike the gold plundered from a sacred place, culture is not pure. Apply culture to the idea of purity, the great seductive evil of human consciousness. Apply race to purity and see how you feel. Apply it to religion and see how you feel. Not very pleasant, is it? If we can only take from the cultures we emerged from, from those we resemble, we will shrink into the superficiality of newly contrived tribes. But that's not going to happen. Like nature, culture finds a way, even when we'd rather it didn't. **GQ**

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Details

GO

Edited by
Charlie Burton

Next-level Nordic noir p.54 Micro mighty 'buds p.61 Backstage at GQ Men Of The Year p.73

THE
RISING
STAR



Photograph by
Bella Howard



Blazer, £4,065. Shirt, £775. Both by **Saint Laurent By Anthony Vaccarello**. ysl.com.
Shoes by **Manolo Blahnik**, £645. manoloblahnik.com.
Earring by **Jennifer Fisher**, £385. jenniferfisherjewelry.com

Hermione Corfield

You could guess that Simon Pegg and Nick Frost were behind comedy-horror *Slaughterhouse Rulez* by the premise alone. As its star Hermione Corfield describes it, "It's about the dangers of fracking – monsters come out of a frack site and attack a school." Corfield plays "badass" student Clemsie Lawrence. "Clemsie ends up brutally killing a small monster," she offers by way of example. In what manner? "I wrap it in my shirt and slam it on a rock until it dies. Just your average day, you know?"

She jokes, but the truth is this pretty much is Corfield's average day. *Slaughterhouse Rulez* is one of the 24-year-old's smaller films since her film debut in 2015. You know things are going well when your CV is a sea of colons: *Mission: Impossible – Rogue Nation*; *XXX: Return Of Xander Cage*; *King Arthur: Legend Of The Sword*; *Star Wars: The Last Jedi*. "My vision of what a set looks like is disproportionate to what the reality is of most films," she says. Here's to more monster killing. **Alex Godfrey**

SLAUGHTERHOUSE RULEZ IS OUT ON 31 OCTOBER.





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Over the top

Of course, we'd never normally advocate the wearing of 'personality' garments, but we're willing to make an exception (this time)

THE
STYLE
MANUAL

Edited by **Teo van den Broeke**
Photograph by **Lydia Whitmore**



From top: Jumper by **Gucci**, £670. gucci.com. Jumper by **Prada**, £675. prada.com. Jumper by **Fendi**, £450. fendi.com. Jumper by **Louis Vuitton**, £1,780. uk.louisvuitton.com. Jumper by **Valentino**, £750. valentino.com



THE
BAND
TO WATCH



Greta Van Fleet lean in to Zeppelin at Pinkpop Festival in Landgraaf, Netherlands, 17 June

If you want riffs...

We got 'em! Michigan four-piece Greta Van Fleet bring the autumn anthems

Sir Elton John told Greta Van Fleet they're "the best rock band I've heard in 25 years", but that didn't stop him passing on a word of advice when he met them in London.

"He said, 'You boys are young. You've got to flaunt what you've got,'" remembers 22-year-old guitarist Jake Kiszka. "That's when I went from wearing T-shirts to wearing half-cut jackets with nothing underneath. If Sir Elton John says 'flaunt it', no one else can tell us otherwise. We've got permission from the knight himself."

The band – three brothers and a childhood friend from the tiny town of Frankenmuth, Michigan – now have the flamboyant style to match their towering riffs. Their early EPs sounded so much like lost Led Zeppelin outtakes that Robert Plant joked singer Josh Kiszka had "borrowed" his

voice. Their debut album, *Anthem Of The Peaceful Army*, expands on that atavistic sound, but will still delight rock fans. "You've got to look backwards to go forward," says Jake. "It's not a resurgence of rock'n'roll. It's more like a renaissance. We want to take rock into the future."

After the record's release this month, they'll be back in the UK in November for shows in London, Birmingham and Manchester. "We're increasing the production this time around," says Jake, his voice crackling with excitement. "We've added a few pyrotechnics, but the details are still secret. It's like we've hit the Spinal Tap 'Stonehenge' chapter of our career already." **Kevin Perry**

ANTHEM OF THE PEACEFUL ARMY IS OUT ON 19 OCTOBER.

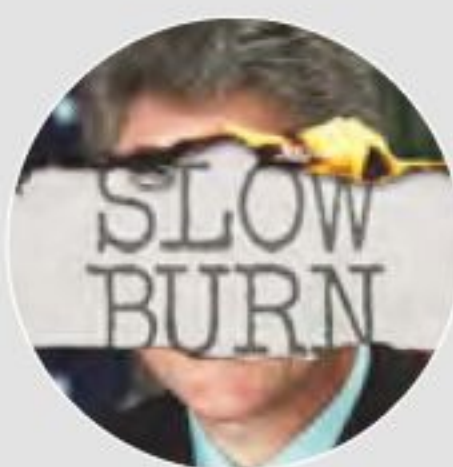
+Augment your life Three substitutions to make this month



Pause
Pod Save America

We love the "Obama bros" as much as anyone, but Trump's relentless tide of terrible can make it feel repetitive. Turn to *Slow Burn*, which plays out a historic political scandal in detail, often from the view of characters you never knew.

Slow Burn series two is out now.



Play
Slow Burn



Ditch your
Bulky vape

Vype's ePen 3 is to vaping what Nespresso was to coffee making: a neat alternative that sits between instant coffee (ie, throwaway e-cigarettes) and an espresso machine (ie, chunky vapes that require liquid). This is the perfect middle, with removable ends for switching flavour. £17.99. govype.com



Suck on
The Vype ePen 3



Turn off
Westworld

"On *Mad Men*, however drunk Don Draper was when driving, you knew he'll show up next week," creator Matthew Weiner told *GQ*. "With an anthology series, you never know that." Hence, his new series, *The Romanoffs*. **Stuart McGurk** *The Romanoffs* starts on 12 October on Amazon.



Turn on
The Romanoffs

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MY
STYLE



Sang Woo Kim

The model and artist reps ripped vintage and accidental bondage gear (yes, you read that right)

Photograph by Leigh Keily



Wish list

Shoes

"These are beautiful."

By Camper Lab x Kiko Kostadinov, £210. At Browns. brownsfashion.com

Blazer

"This is archive Comme Des Garçons with black ink on the back. I don't look after my clothes and I think stains add to their authenticity."

£160. At Strut Archives. 2b Ada Street, London E8.



Wish list

Top

"Clothing is clothing - I don't think it says anything about my sexuality. I'm all for wearing women's clothing."

By Wales Bonner, £570. At matchesfashion.com

Trainers

"I don't usually wear trainers - this is actually the only pair I own."

By Adidas By Raf Simons, £346. At farfetch.com

Wish list

Cardholder

"I only wear silver accessories, but cardholders and wallets usually have gold zips. This one is perfect."

By Saint Laurent, £180. At mrporter.com



Glasses

"I always wanted these, but could never afford them. I recently shot for Thom Browne and they gave me this pair as a thank you."

£500. thombrowne.com

T-shirt

"This is a long-sleeved Prada tee that an ex-girlfriend ripped after we'd argued. To be fair, she made it more wearable."

£50. At Strut Archives. 2b Ada Street, London E8.



Wish list

Pen

"My father used to always have a pen in his inside pocket and I would steal it for my drawings. I was obsessed with it. A pen has a certain feel and weight to it."

By Montblanc, £2,570. montblanc.com

Trousers

"I didn't realise that these were bondage trousers, so it caught me by surprise when I was told. I don't really use them for that!"

By Vivienne Westwood, £200. At Strut Archives. 2b Ada Street, London E8.



Wish list

Sweatshirt

"It's like my favourite vintage sweaters together in one. It's so great."

By Conner Ives, £350. At Browns. brownsfashion.com

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The Barbour Guide to the Winter Weekend Shirt



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Edited by **Bill Prince**Photograph by **Lydia Whitmore**

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omegawatches.com



Two down, 1,946 to go

Omega marks 70 years of the Seamaster with a pair of (angst-makingly) limited-edition timepieces

For those who missed out on Omega's 2012 London Olympics limited-edition Seamaster (and Benedict Cumberbatch didn't), relax: to mark the 70th anniversary of the first "family" of Omega timepieces, the Bienne brand has issued two new limited editions, re-creating those initial 1948 models (launched the same year London hosted the first post-war Games).

Each is a relatively scant 38mm in diameter and features a stainless-steel case, polished bezel, a silvery, opaline domed dial and a polished crown, embossed with a vintage Omega logo. The chronometer-rated movement offers two expressions of the classically clean white dial, with either small- or centre-second counters, further distinguished by leaf-style hour

and domed minute hands on the former and lumed, dauphine-style hands on the latter. Each is limited to 1,948 pieces and features an engraved case back with the anniversary logo and depictions of a Chris-Craft boat and the RAF's first jet aircraft, the Gloster Meteor – further recognising the Seamaster's origins as a military timepiece of rare redoubt. **BP**

THE
BOOK
TO READ

Unusual suspects

The killers in Nordic noir novels love to leave bizarre calling cards – this month's *The Chestnut Man* included. Here, a reflection on that tradition...



The Chestnut Man

by Søren Sveistrup,
out on 18 October

Pedigree: The debut novel from the creator of *The Killing*.

Damaged hero: Distant Danish cop Naia Thulin.

Killer's calling card: Leaves chestnut dolls by the victim.

WTF? It's to do with psychosexual childhood trauma.

Creep factor: Low. It's a doll made of nuts.

Sample line: "The chestnut men left with the victims, the victims mutilated to look like dolls – a killer making his own chestnut man out of human body parts."

Film? Nothing yet, but we'd buy Elisabeth Moss as Thulin.

The Owl Always Hunts At Night

by Samuel Bjork (2017)

Pedigree: Novelist, playwright and singer-songwriter.

Damaged hero: Suicidal Norwegian cop Mia Krüger.

Killer's calling card: Leaves owl feathers by the victim.

WTF? It's to do with black-magic rituals.

Creep factor: Medium. This one goes right back to Hitchcock.

Sample line: "He took the mouse out of his mouth, locked his dead eyes on to hers and said, 'I'm the owl.'"

Film? Nope, although the slasher *StageFright* from 1987 featured an owl-masked assailant.

Woman With Birthmark

by Håkan Nesser (1996)

Pedigree: His books have been translated into more than 25 languages.

Damaged hero: Clapped-out Swedish DCI Van Veeteren.

Killer's calling card: Plays *The Shadows*' "The Rise And Fall Of Flingel Bunt" down the victim's phone.

WTF? It's to do with a woman wronged long ago.

Creep factor: Low. It's Cliff Richard's backing band.

Sample line: "What the hell was the point of phoning somebody and then playing an old Sixties hit?"

Film? A decent Swedish miniseries in 2001.

The Snowman

by Jo Nesbø (2007)

Pedigree: Sold 36 million books worldwide.

Damaged hero: Loose-cannon Norwegian cop Harry Hole.

Killer's calling card: Leaves snowmen by the victim.

WTF? Psychosexual childhood trauma again.

Creep factor: Medium. Especially when the snowman's head is of the severed, human variety.

Sample line: "'Heavens,' she gasped. 'It's only a snowman.' Then her laughter turned to tears."

Film? Michael Fassbender's 2017 adaptation received a frosty reception. Matt Glasby



By Ross Kempself

THE RUMOUR MILL

Theresa May's former advisers became so concerned about Boris' burqa-based manoeuvres during summer recess that they almost activated their own briefing operation to undermine him. A top May ally says there are dozens of indiscretions yet to be reported from his "disastrous" spell as foreign secretary.

The smart money now names Richard Burgon as the Corbynista candidate to succeed Jeremy Corbyn. "He's the new Clive Lewis," says a Labour source (Lewis being a former favoured successor). Cambridge-educated Burgon has been on the rubber-chicken circuit all year. "He's so obviously desperate for it, it hurts," remarks an insider.

Whatever became of that "secret Brexiteer plot" to install David Davis as interim prime minister, a stopgap supposedly designed to clear the way for Boris Johnson? Asked about the defunct conspiracy, a smiling Davis recently quipped, "It was so secret, even I didn't know about it."

Swish patrons of the Royal Opera House enjoyed Verdi's *Requiem* and Wagner's *Ring Cycle* this autumn and there's a talented new conductor on staff. Wielding the baton is none other than répétiteur Patrick Milne, the hugely talented son of Corbyn's top spinner, Seumas. Up the workers!

Illustration Riccardo Fumanal



Put down your phone and eat!

Because discretion is as much a Bellamy's speciality as its royal-approved fare

THE POWER LUNCH

They say that three's a trend, and on far more than three occasions recently we've encountered power brokers from out of town who, when faced with the plethora of dining options available in the capital, had only one preference: Bellamy's. But of course Bellamy's, which opened in 2004, hasn't suddenly "got trendy". These people have long been going there; they just don't hashtag and 'gram about it, because the core frequency of Bellamy's is one of discretion. A nerve centre of Mayfair's social system, it has a clientele of regulars – financial heavy-hitters, captains of industry and, yup, royalty – many of whom dine there almost weekly. They come for chef Stéphane Pacoud's outstanding brasserie fare (iced lobster soufflé, sliced entrecôte, fillet of Dover sole) and stay for the warm atmosphere cultivated by its well-loved owner, Gavin Rankin. Appropriately for a place with such a clubby ethos, it's named after a members' establishment in Evelyn Waugh's *Sword Of Honour* trilogy. Not that there's any subscription required – elegance alone will get you through the door.

18/18a Bruton Place, London W1. 020 7491 2727. bellamysrestaurant.co.uk

1 Chair by **Ligne Roset**,
£627. ligne-roset.com
2 Light by **Roche
Bobois**, £1,160.
roche-bobois.com
3 Table by **Petite
Friture**, £297.
petitefriture.com
4 Light by **Roche
Bobois**, £1,160.
roche-bobois.com
5 Table by **Ligne Roset**,
£385. ligne-roset.com
6 Stool by **Reda
Amalou**, £995. At
Silvera. silveraltd.co.uk



Sacre bleu! (And red! And yellow! And pink!)

Think you've got enough colour in your life?
These French furniture designers want a word

Edited by **Aaron Callow** Photograph by **Alexander Kent**





ON THE HORIZON, ANOTHER TERRE

TERRE
D'HERMÈS

EAU INTENSE
VÉTIVER



Call Of Duty: Black Ops 4 bucks tradition and drops its single-player campaign



Call Of Duty strikes back

Activision aims to win over the Fortnite horde with its new Blackout mode

As night precedes day, so a new *Call Of Duty* game precedes Christmas. Alongside *FIFA*, “COD”, as the series is known, is the video game played by people who do not otherwise play video games. Marketing campaigns might hope to convince us that each new *Call Of Duty* makes the previous one redundant, but, in truth, some have endured far beyond their successors. *Call Of Duty: Black Ops 2* from 2012 is still one of the most widely played games on the internet, while its League Play system, which puts players together based on skill, remains the benchmark against which all competitive first-person shooters are judged.

As such, anticipation for this year’s edition, *Black Ops 4*, is greater than usual. It’s fortunate timing for Activision, which desperately needs to lure back some of the millions who are obsessed with *Fortnite*. Every *Call Of Duty*

is a game of two halves: the single-player story mode, which is essentially *Call Of Duty* the film; and the online multiplayer mode, which is *Call Of Duty* the field sport. For the first time ever, in *Black Ops 4* the story mode has been dropped. All hopes rest on the online component.

A beta test received a mixed response, with some complaining that new armour slowed the pace; developers promised tweaks to ensure that *Black Ops 4* is as compelling as its forebear. But it’s no paean to the past. The game includes a new mode, Blackout, which takes *Fornite*’s adored Battle Royale (where players attempt to be the last one standing) and transposes it to *Call Of Duty*’s universe. *Black Ops 4* is not going down without a fight. **Simon Parkin**

CALL OF DUTY: BLACK OPS 4 IS OUT ON 12 OCTOBER FOR PS4, XBOX ONE AND PC.

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No46 Handle your mechanical watch like a pro

They don’t always teach you these in watch school...



HOW TO WIN AT LIFE, A BOOK OF EXPERT MASTERCLASSES INSPIRED BY THIS COLUMN, IS OUT NOW (£14.99).

1 The ‘danger zone’

Need to set the date? Bring the hour hand to the lower half of the dial first, otherwise the parts of the movement that switch the date may be engaged, causing damage.

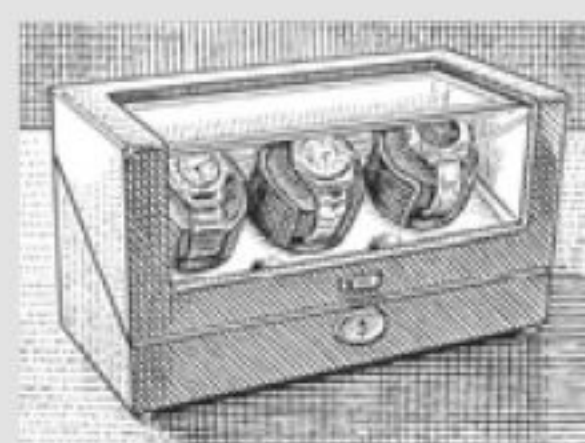


2 Beware magnets

Don’t put your watch on top of a speaker, phone or iPad. All of these devices create electromagnetic fields which may magnetise the hairspring, making the watch gain time.

3 Don’t wind an automatic too often

While it’s fine to do so occasionally, it will cause the gears to wear faster. Stash a watch that isn’t being used in an automatic watch winder.



4 When you wind, wind with caution

Take your watch off your wrist or you risk bending the winding stem. If your watch has a screw-down crown, twist it in slowly to avoid cross-threading.

5 Never use a chronograph underwater

Your chronograph may boast that it is water-resistant, but if you use the pushers, water could seep inside. Not worth the risk. **CB**



Illustrations Dave Hopkins

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ABOVE & BEYOND



The great thing about mud? It scares most people off, leaving life's adventurers free to explore the fields, forests, nooks and crannies of the world. Our Terrain Response system adjusts to multiple surface conditions, taking you to new places in the great outdoors. The only question is whose turn is it to wash the dog?

landrover.co.uk

Official NEDC Equivalent (NEDCeq) Fuel Consumption for the Land Rover Discovery Sport range in mpg (l/100km): Combined 31.0-49.6 (9.1-5.7). CO₂ Emissions 208-149 g/km. The figures provided are NEDCeq calculated from official manufacturer's WLTP tests in accordance with EU legislation. For comparison purposes only. Real world figures may differ. CO₂ and fuel economy figures may vary according to wheel fitment and optional extras fitted.

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**TISSOT SEASTAR 1000
AUTOMATIC.**
WATER RESISTANCE UP TO 30 BAR
(300 M / 1000 FT).

TISSOT BOUTIQUE, OXFORD ST 373 - LONDON W1C 2JR

TISSOTWATCHES.COM
TISSOT, INNOVATORS BY TRADITION

THE
LAB
TEST



Flares Pro by Flare ▶

£350. flareaudio.com

★★★★★☆☆

In a nutshell: fantastic sound, shame about the looks. That's really all you need to know about the Flares – endorsed by David Bowie's producer Tony Visconti ("The best earphones ever!") – which produce audio with astonishing depth and clarity, only just surpassed by the IE 800s (*below right*) and a lot cheaper. But then, the looks. The steel buds themselves are perfectly steampunk, but each ear plugs into an ugly plastic splitter. Let's just say we're not fans.



▼ER4XR by Etymotic

£360. etymotic.com

★★★★★☆☆

Etymotic's earphones are very much the Marmite buds of our roundup. Their unique triple-flange design requires them to be shoved halfway down your ear canal and won't be for everyone (the other option is the large memory-foam buds, which expand to fill your ear tightly and won't be for everyone either). Oh, and once you get them in, be careful how you pull them out. The sound itself is great – rich, even, pure – but frankly not enough to be worth the hassle.

The best earbuds (a lot of) money can buy

Studio-quality in-ears used to mean hoiking chunky bits of metal around and looking like Uhura from Star Trek. No more! Now, HD sound has gone micro

Edited by Charlie Burton & Stuart McGurk

Photographs by Lydia Whitmore

▲X20i by Klipsch

£425. klipsch.com

★★★★★☆☆

Easily the best-looking earphones on test, Klipsch's beautiful, curved copper-and-steel X20is disappear in the ear and give a wonderfully detailed sound – you can practically hear the cymbals wobble after they're hit. Downside? Well, it perhaps doesn't *quite* have as much bass and depth as you might desire. Still, with a handy in-line control/mic – unusual for truly high-end buds – this is a slick all-rounder.



Editor's
choice

◀IE 800 S

by Sennheiser

£870. en-uk.sennheiser.com

★★★★★☆☆

Two things you need to know about Sennheiser's flagship buds. They are, at £870, *eye-wateringly* expensive. But, simply, they produce the best sound GQ has heard from any in-ear 'phones. Ever. A sound so rich, pure, expansive and detailed that they have, frankly, ruined all other earphones for us for life. Thanks, Sennheiser. Most incredible? They're actually *smaller* than bog-standard Apple buds. Witchcraft. SM



THE
STYLE
MANUAL

From left: Dungarees, £230. Hoodie, £50. Cap, £25. Jacket, £300. Belt (worn as necklace), £120. Jacket, £230. Dungarees, £100. Envelope necklace, £40. Belt (worn as necklace), £120. All by Moschino x H&M. hm.com

Get mashed

Moschino's Jeremy Scott starts the party with another all-star mix from H&M

Story by **Michael Hennegan**

One of the main reasons I'm doing this is for the fans," says Moschino creative director Jeremy Scott (*inset*) of his new collaboration with Swedish high-street megalith H&M. This autumn, the American designer becomes the 17th to produce a so-hot-it-hurts blockbuster line for the Scandi brand. "I have a very loyal fanbase and not all of them can afford the price point of the main line," Scott says. The collection consists of 25 menswear styles and 13 accessories, alongside womenswear and dogwear pieces (natch); it starts at a very reasonable £15, with the most expensive item – a leather jacket – a manageable-for-most £300. "That workmanship here, in-house, would cost us, like, a zillion dollars..."

So what, reader, can you expect from the collaboration? Well, a heavy dose of the brand's sexed-up DNA for a start. Moschino, if you're not familiar, is the Italian brand founded in 1983 by Franco Moschino that came to its peak in the early Nineties, a fitting standard-bearer for everything you'd associate with that decade of excess – namely logos, leather, patterns aplenty



'Wear my clothes to have fun. Everyone wants to look sexy and wild'

and a gay old time. The company hired Scott in 2013 and the Kansas City-born, LA-based designer – who is known for having his mind firmly on the zeitgeist (he was the first designer to book Gigi Hadid for his catwalk) – has fast turned around the fortunes of the brand he now helms, which went through a dip in the minimalism-obsessed mid-noughties.

So, along with the leather jacket, there is a sequined bomber ("I love the juxtaposition – a puffer jacket but all in gold sequins, which is like, 'These two things don't go together!'"), chain-print sweats and leather trousers, plus two more collaborations within collaborations: one with MTV and one with Disney. "Oh, my God, I'm the king of collaborations," says Scott. So expect MTV grey marl haute tracksuits (pronounced "hoot" by the designer) and lots of Mickey Mouse, Goofy and Donald Duck Airtex American football jerseys. "I think my clothes should be worn to have fun and part of having fun is going out dancing, enjoying the nightlife," says Scott. "Everyone wants to look sexy and wild. You need to have that wow factor."

And if that's too much? "Wear the hoodie with jeans and you can't really go wrong. I mean, brand name, humour and pop culture mixed together? It's a winning ticket."

AVAILABLE FROM 8 NOVEMBER. HM.COM

+ Disney rascals:
Our pick of the pack



Jumper by **Moschino x H&M**, £80. hm.com



Dungarees by **Moschino x H&M**, £100. hm.com



T-shirt by **Moschino x H&M**, £20. hm.com



Jacket by **Moschino x H&M**, £230. hm.com

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AUTOMATIC

 [HAMILTONWATCH.COM](https://www.hamiltonwatch.com)



3 BILLIONAIRE

BILLIONAIRECOUTURE.COM

Customer-centric winery Vagabond boasts a self-service system and 100 wines on tap

THE LONDON SCENE

Introducing: the urban winery (yes, really)

It's no longer a case of popping down your local but popping open your local, with a handful of hip new wineries operating right here in the capital. To wit...

Renegade

Arch 12, Gales Gardens, E2.
renegadelondonwine.com

What's the setup?

A winery "tap room" in the heart of East London (where else?), Renegade makes small-batch wine from beneath the railway arches in Bethnal Green.

Who's behind it?

Warwick Smith and his cofounder, Josh Hammond, who saw the growing trend towards urban wineries in cities such as Paris, New York and Hong Kong.

What's the standout bottle?

Just in time for the season to be merry, the 2016 Blanc De Noirs London Sparkling (£100) is about to drop, the first to be made in the capital by méthode champenoise.

Where can you drink it?

London's restaurateurs are quite taken with the brand: Som Saa in Spitalfields and Richard Caring's 34 Mayfair.



Vagabond

Unit 12, Circus Village West, Battersea Power Station, SW11.
vagabondwines.co.uk

What's the setup?

Stephen Finch's new "urban winery" at the recently repurposed Battersea Power Station takes grapes from nearby counties and transforms them into the good stuff right in front of customers.

Who's behind it?

While the winery is new, Finch launched Vagabond in late 2010 as a retailer occupying the gap between cookie-cutter shops and all-too superior independents.

What's the standout bottle?

The pink pinot (£79.95) has been hailed as "easily England's best rosé" by wine critic Richard Hemming.

Where can you drink it?

At any of Vagabond's five London sites. The best? Battersea, where the production process can be viewed from the bar.



Urban Wine Company

urbanwineco.co.uk

What's the setup?

Community spirit is at the heart of this SW17-based collective that pools grapes grown locally in gardens and on balconies to produce a proudly homegrown wine.

Who's behind it?

Neighbours Paul Miles and Richard Sharp wondered, "Would it be possible to make wine from London grapes?" The answer was a resounding yes.

What's the standout bottle?

Château Tooting (£15.99) – or "CT" as locals lovingly refer to it – has gained a cult following for its sheer innovation. Miles says, "It's not won an award yet, just a few people's hearts."

Where can you buy it?

South London, mainly – Unwined In Tooting, The Imperial Durbar and local website Eat Wandsworth, to name a few.



London Cru

21-27 Seagrave Road, SW6.
londoncru.co.uk

What's the setup?

When this Fulham winery was originally established, the goal was to bring European grapes to the UK. Now, the team has decided to focus on English wines only.

Who's behind it?

Aussie winemaker Gavin Monery departed last year for pastures new, leaving behind a clutch of IWC awards. It's now run solely by Cliff Roberson and his team.

What's the standout bottle?

Its first English wine – Chancery Lane Chardonnay (£18) from West Sussex – which launched this summer.

Where can you drink it?

At a host of Michelin-starred restaurants, but best enjoyed within the winery itself. **Nicky Rampley-Clarke**



THE
ENTREPRENEUR

David Hieatt

The cofounder of Hiut Denim Co, the jeans label worn by everyone from the Arctic Monkeys to Meghan Markle and now with a three-month waiting list for orders, reveals what he has learned...



Clare and David Hieatt,
founders of Hiut Denim Co

Read up

"I was unemployed for over a year until I read *Ogilvy On Advertising*, which said you don't need any qualifications to work in the creative department of an advertising agency."



Paul Arden, former creative
director of Saatchi & Saatchi

It's about your boss, not your pay packet

"My boss Paul Arden was the Steve Jobs of advertising. He taught me never to compromise for financial reasons. Who cares about your job title? The real question is: who's your teacher?"



Hiut Denim Co's factory in Cardigan, Wales

Age 53
Based Wales

EDUCATION

1981
Left Lewis School, Pengam, Wales

1983-1985
Business studies at Bristol
Polytechnic, England

CAREER IN BRIEF

1987-1995
Copywriter at Saatchi & Saatchi

1995
Copywriter at HMC Advertising

1995
Founded clothing
brand Howies

2007
Sold Howies to Timberland

2011
Founded Hiut Denim Co

Tell a story

"A great brand is a great story. For Hiut Denim, our small town in Wales used to make jeans, so we wanted to give 400 people their jobs back. That's a great story."

Put yourself in a corner

"I quit my A-levels and started a sports clothing business. The petrol gauge in my car didn't work, so I never knew if there was any petrol – the only sure-fire way to make sure I got home was to sell like hell."



Charles Saatchi and David Hieatt
in New York in the Nineties

SAATCHI
&
SAATCHI

Make a splash

"I wanted to exhibit our T-shirts at a show, but it was £5,000 for a stand. So I just painted two models as if they were wearing the T-shirts. We were banned within 30 minutes, but every single magazine – and the event – ran images of the stunt."



Staff at Hiut Denim Co make
each pair of jeans by hand

howies®

Don't rush to sell

"Sell your company once you don't love it any more. If you sell what you love and someone else messes it up, you're going to feel it. If you're enjoying the ride, stay on the horse."

CONQUER THE DARKNESS AT ANY ALTITUDE.

Amid truly unique conditions, today's pilots require instruments with unmatched toughness. On the **Engineer Master II Aviator**, the 6, 9 and 12 numerals are comprised of micro gas tubes and deliver extreme luminosity in darkness. The clear dial features day and date functions for added utility, while the mu-metal shield repels magnetism to 80K A/m. With advanced technology, the Aviator soars at any altitude.

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CSBEDFORD

Gold Arts

WATCHSHOP

Andrew Michael's
Jewellers

ALLUM & SIDAWAY

C.W. SELLORS  jura
LUXURY WATCHES

First Class Watches / James Moore & Co. Kenilworth | Hooper Bolton Fine Jewellery Cheltenham | Leslie Davis Trafford Centre Manchester
Peter George Banks Jewellers Kendal | S.T. Hopper Boston

+ Spied



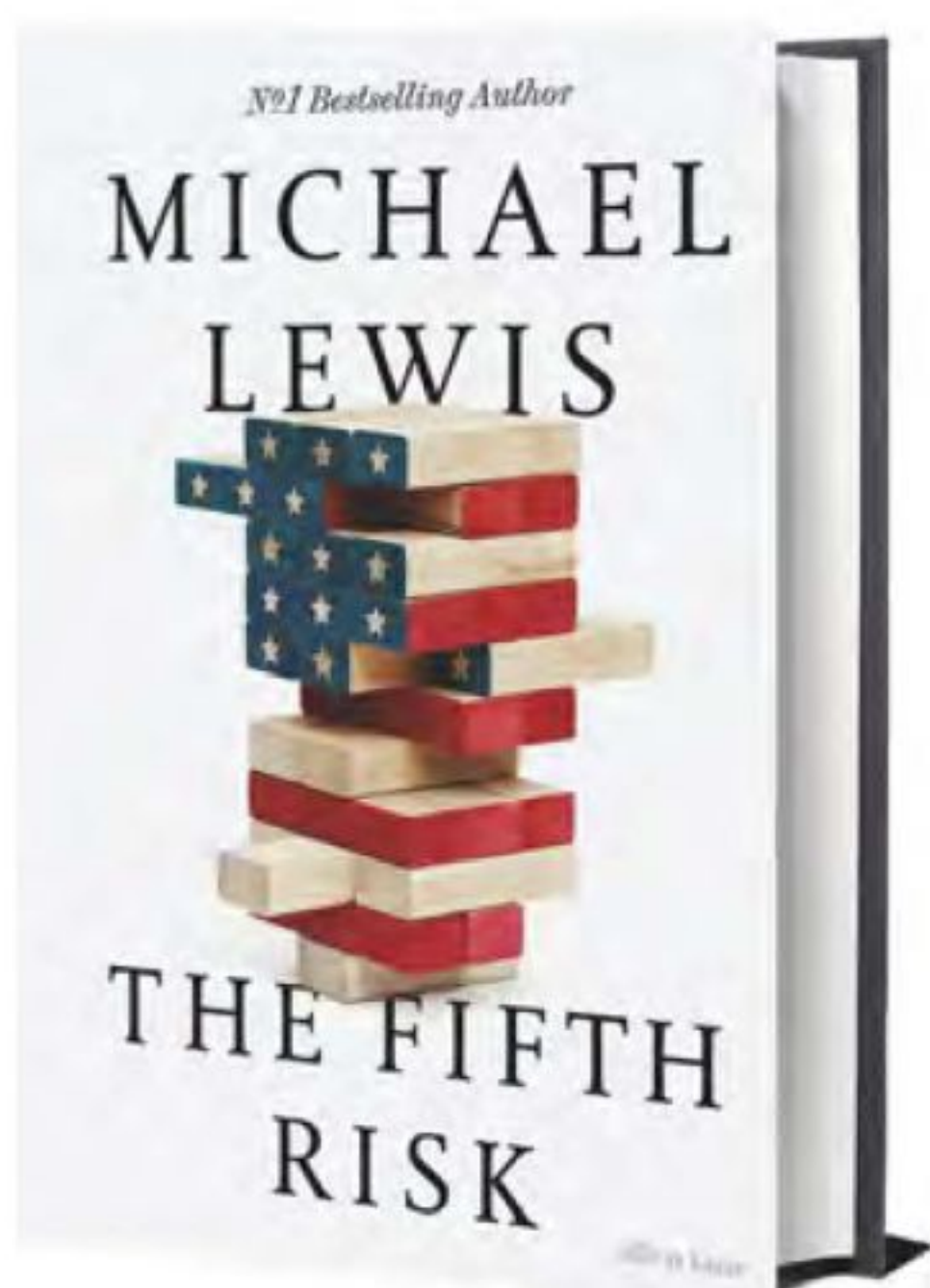
Sir Ranulph Fiennes at the Emmanuel Centre

The only man alive ever to have travelled around the earth's circumpolar surface talks about his record-breaking expeditions and his taste for living dangerously. AT 7PM ON 8 NOVEMBER.

+ For the nightstand

Thanks A Lot Mr Kibblewhite: My Story
by Roger Daltrey

The Who frontman publishes his first autobiography after 50 years in the music business. Includes what happened at the Holiday Inn on Keith Moon's 21st birthday. OUT ON 18 OCTOBER.



The Fifth Risk
by Michael Lewis

The author of *The Big Short* and *Moneyball* returns with this exploration of Donald Trump and the mechanics of the White House. OUT NOW.

Fashion Climbing:
A New York Life
by Bill Cunningham

Memoir from the American fashion photographer, who died in 2016, recounting his extraordinary life. OUT NOW.

Fight

by Anthony Joshua

The champion heavyweight tells his story, from his troubled adolescence to his stratospheric rise. OUT NOW.



+ Book now

Hadestown at the National Theatre

Following record-breaking runs at New York Theatre Workshop and Canada's Citadel Theatre, the much-hyped musical based on the Greek myth of Orpheus and Eurydice comes to London ahead of its Broadway transfer. 2 NOVEMBER - 26 JANUARY 2019.

GQ
NAVIGATOR

Diarise these!

From books to art shows via your next television binge, get ahead of the water-cooler chat and set your cultural compass to this month's pole stars...

+ Listen to

It's About Time
by Nile Rodgers & Chic

The disco godfather's long-running charm offensive finally produces a new album of Saturday-night manifestoes, featuring Elton John and Lady Gaga. OUT NOW.

Always In Between
by Jess Glynne

British pop's big-voiced big sister's second album is a self-empowerment workshop set to cathartic dance-pop. OUT NOW.

Wanderer
by Cat Power

Soul, country and Americana converge on this immaculate distillation of Chan Marshall's long, diverse career. Lana Del Rey guests. OUT ON 5 OCTOBER.

Look Now

by Elvis Costello & The Imposters

Auto-inspired by Costello's 1982 masterpiece, *Imperial Bedroom*, and his work with Burt Bacharach, this is a sharp, soulful late-period classic. OUT ON 12 OCTOBER.

Love Is Magic

by John Grant

Abrasive humour and exquisite tenderness take turns on Grant's fourth album: "Love is magic whether you like it or not." **Dorian Lynskey** OUT ON 12 OCTOBER.

+ Art

Black Mirror at the Saatchi Gallery

A showcase of satirical pieces – collages, caricatures, paintings, photography – from 26 modern artists offers comic relief and big ideas about the relationship between political unrest and creativity. UNTIL 13 JANUARY 2019.



+ In cinemas

Venom

Tom Hardy and Woody Harrelson star in this Marvel Spider-Man spin-off sure to spawn its own franchise. OUT NOW.

Bad Times At The El Royale

Seven strangers with dark pasts (Jeff Bridges and Jon Hamm being two) converge at a motel. And then, so the billing runs, "everything goes to hell". OUT ON 12 OCTOBER.

Mandy

Critics are praising Nicolas Cage's full freak-out turn as a man avenging his wife's death at the hands of a gang. OUT ON 12 OCTOBER.

Slaughterhouse Rulez

Simon Pegg and Nick Frost's latest comedy-horror, in which a boarding school comes under assault from mysterious forces. Read our interview with star Hermione Corfield on p.45. OUT ON 31 OCTOBER.

+ Stream it

The First

Drama about the first human mission to Mars – which also happens to star Academy Award winner Sean Penn in his first major TV role. ON CHANNEL 4 THIS MONTH.



Photograph Rex



JACOB COHËN

Handmade in Italy



ZAYN MALIK, CO-DESIGNER
BAG SERIES

THE KOOPLES

PARIS



FINE MECHANICAL WATCHMAKING, FROM JAPAN.

PRESAGE



TRIMATIC

Trimatic symbolizes three Seiko inventions that ensure the highest levels of reliability and durability in its mechanical watches.

SEIKO

SINCE 1881

GQ BRITISH MEN OF THE YEAR 2018

In association with

BOSS
HUGO BOSS

All the speeches, no scuttlebutt missed, plus every winner, presenter and performer... enter and enjoy

Photographs by **Greg Williams and James Mason**

How apposite that in *GQ*'s 30th anniversary year, our black-tie gala Men Of The Year Awards was the best ever. Held in association with Hugo Boss, we welcomed 900 guests to Tate Modern to celebrate remarkable achievements in every industry. This year we were honoured to have a particularly special winner, The Prince Of Wales, who headed up a group of recipients that included women whose voices have been heard this year like never before. Our digital coverage was also ratcheted up to match the calibre of the event: Clara Amfo and Roman Kemp brought the red-carpet action via Facebook Live, while Maya Jama interviewed our winners. And then there was our Instagram Booth, sponsored by Boss Parfums, in which the stars strutted their stuff. View it all on GQ.co.uk.

GQ AWARDS 2018



John Legend



Boss models in Tate Modern's Turbine Hall



Tom Hiddleston, Jeff Goldblum and Emilie Livingston



Johnny Marr

HRH THE PRINCE OF WALES

GQ The Editor's Lifetime Achievement Award
For Services To Philanthropy

Dylan Jones: "Ladies and gentlemen, it is our particular honour tonight to dedicate this award to the charitable endeavours of our future king. Please would you give a huge round of applause to His Royal Highness The Prince Of Wales."

HRH The Prince Of Wales: "For some reason I have been asked to say a few words at this august gathering and, first of all, I really wanted to apologise for being wrongly dressed. Really, I feared that none of you would be able to compete with my incredibly snazzy, natty dinner jacket. Now, ladies and gentlemen, when I was first told of GQ's wish to give me a Man Of The Year Award, I felt sure there must have been some mistake and I thought it must be some kind of ill-deserved fashion award. Particularly as, in fashion terms, I am like a stopped clock. In other words, I'm fashionable once every 25 years. Instead, I learnt it was for philanthropy. It really is incredibly kind of you and I am hugely grateful. But all I can say is that it wasn't easy at the start when trying to set up charities and organisations and raise money. Like the anonymous poem, 'They said that it could not be done, with a laugh he went right to it, he tackled the thing that couldn't be done and couldn't do it.' After which I recall that great maxim, 'If at first you don't succeed, to hell with it!' So, in fact, I went on trying. Spending money on worthwhile projects is relatively easy, as you can imagine. Raising it, or making it, is a great

deal harder, hence my attempt to do a little marketing with Duchy Originals, this organic food company I started 26 years ago. There is nothing more satisfying than seeing the difference you can make to so many young people's lives, who have difficulties and huge disadvantages, have had unbelievably complicated lives. If you can provide them with an opportunity, help them to develop confidence, suddenly their lives can be transformed, which is what we try to do with The Prince's Trust and all sorts of others of my charities. So, above all else, I am enormously grateful to so many of the wonderfully generous people who have enabled me to set up a range of charities, some of which are now my main ones, under the umbrella of my Prince's Foundation. Without these people, corporations, individuals, we would not have been able to do all this. All I can say is we are incredibly lucky in this country to have so many people like that, who can make such a difference in so many areas of life. From that point of view, it has given me enormous pride to see the difference it has made to Idris Elba and other people we have started over the years. So, ladies and gentlemen, I am enormously grateful for the fact that you have decided to give me this award and I can see it's something I can throw at the burglar when he comes in. Thank you very much, Dylan."

GQ

GOSSIP!

When Jeff Goldblum saw John Legend's extraordinary performance, he had one question: when he went to get his award, would he get dry ice too?



HRH The Prince Of Wales

GQ MEN OF THE YEAR

PAUL WELLER

GQ Songwriter Of The Year

Mary McCartney: "The winner of this award is not just a rock star, he is a national icon. With his work with The Jam and The Style Council he has defined the very best of what it means to be British. And with his new album he just proves even more that he is no slouch in the innovation department. For generations of men and women he has been a musical inspiration and a style icon. Ladies and gentlemen, with no further ado, Mr Paul Weller."

Paul Weller: "Dylan, thanks so much for this award and for supporting me all these years. Thanks so much, GQ. I'm very, very grateful for the fact that after all these years – decades – I'm still able to keep doing the same thing, to keep writing and making music. For that I'm eternally grateful."



Paul Weller

MEN OF THE YEAR 2018

In association with

BOSS
HUGO BOSS



#GQAwards

How Twitter
chronicled
the night

6.10pm 5 September

@Jackguinness

I'm such a nightmare now I REFUSE to dress myself. Thanks
@Teovandenbroeke
@BritishGQ

6.57pm 5 September

@Laura_Kramer

overheard on the carpet: "which Hemsworth is that?"

Hi, Chris 🙌 #GQAwards

7.29pm 5 September

@anitathetweeter

It's that night of the year when GQ makes hot male models stand like sentries and I am here for it #GQAwards

10.00pm 5 September

@chrishemsworth

Piss off, Thanos! You can't take away my friends. Wakanda forever! Congrats to **@chadwickboseman**

10.07pm 5 September

@campbellclaret

Best speech of the night so far from **@SachaBaronCohen** – John McCain still more qualified to be Pres than **@realDonaldTrump** – and

JEFF GOLDBLUM

GQ Haig Club Icon

Tom Hiddleston: "The recipient of this award is someone you all know as funny, charismatic and charming. What's less well known is that he is gracious and very kind. The depth of his talent and the extent of his range has been well documented. Ladies and gentlemen, the Haig Club Icon is Jeff Goldblum."

Jeff Goldblum: "Thank you so much, Tom. The great Tom Hiddleston. And thank you, Dylan, so much. I appreciate it. It's a great honour. And thank you to my lovely wife, Emilie. I love England. I love all things British, it's true. The finest people that I've ever met on this planet are from around these parts and they are from

the show business community. I'm thinking of Richard Curtis and Emma Thompson, Tom Hiddleston... too numerous to mention. I don't know what to say about 'Icon'. I'm sure that's good, I kind of know what that is and I've had a nice year. So thank you to my parents and my life and my year. Icon! Icon!"



Jeff Goldblum and Tom Hiddleston

JOHN LEGEND

GQ Hugo Boss Most Stylish Man



Chrissy Teigen and John Legend

Chrissy Teigen: "The next winner is to style what Roger Federer is to the tennis court: effortless, graceful and with no lack of élan. He's a musician who's won ten Grammys, an Oscar, a Golden Globe, a Tony and he looks as good as he sounds."

John Legend: "Thank you. This is pretty cool. When I grew up in a small US town called Springfield, Ohio I never envisioned being here right now. But both of my parents were part-time tailors and they made us clothes from time to time, and if we looked good they'd say we look 'sharp', but the highest compliment they could pay is that we look 'GQ'. GQ is a noun, verb and adjective, and now I'm dressed up in my Hugo Boss tux, looking GQ at a GQ party and I'm one of GQ's Men Of The Year. I'm so happy to be here. Thank you, GQ. We love you."



Rose McGowan

ROSE MCGOWAN

GQ Inspiration

Emily Maitlis: "Our next winner is the first female recipient of the Inspiration Award, but, by some distance, the most deserving of it. The abuse meted out over the decades by Harvey Weinstein went unchecked. No one dared speak because to speak would be to rob you of a life that you'd dreamed of. That was his power. That was his protection. But when someone is ready to take a stand, then that changes everything. Because when our next winner stood up, she helped others stand too, and they helped others still more. Our problems won't be solved by the outing of one man, but people such as her show where true power lies. She shows that by daring to speak up, we can raise an army. The winner of the Inspiration Award, Rose McGowan."

Rose McGowan: "Thank you, GQ, for breaking a blacklisting that has lasted in my life over 20 years. My monster paid off people in your industry: people to ridicule me, to paint me as imbalanced. I'm here tonight as a fully fledged human, one like you. People ask me if what I do is for women and it's not. It's for men. Because I see you. I see how you get stolen at birth, told that you're more important and you're sold an illusion. But I know it's in you to change. My platform is one of freedom for humanity. I just want us simply to be ten per cent better, including myself. We're only here to paint colours on the sun and have a full, emotional life and to be the best people we can be. Let's push boundaries. Let's fight to be ourselves. Thank you for being here tonight."

From top: Maya Jama and Diplo; Nick Sargent and Sabine Vandenbroucke; Jorja Smith and Ayman Hariri; Catherine Ostler and Albert Read

Photographs Getty Images

10.09pm 5 September

@DavidLammy

Thank you @BritishGQ for the Politician of the Year Award. I collected the award on behalf of the good people of

Tottenham, the 72 people who lost their lives at Grenfell and of course the Windrush Generation

10.20pm 5 September

@jo_elvin

EVERYONE I'VE ONLY JUST SEEN THE BODYGUARD IS HERE THE BLOODY BODYGUARD EVERYONE

10.25pm 5 September

@johnlegend

Date Night at #GQMenOfTheYear #BritishGQ #WhatIsThatVelvet

challenging previous #GQMOTY awards to @BorisJohnson for chucking the country under a bus





PARAJUMPERS

www.parajumpers.it



CHADWICK BOSEMAN

GQ International Man Of The Year

Chris Hemsworth: "This award recognises someone who has made a truly global impact. And no one embodies that more than this honoree, who starred in a film that took home \$1.3 billion at the box office. But its success was far more than numbers. It shattered Hollywood's ideas of what could and could not be successful. Most importantly, he embodied the notion that all people deserve to see themselves as superheroes. Ladies and gentlemen, GQ's International Man is the Black Panther, Chadwick Boseman."

Chadwick Boseman: "Thank you, GQ, for acknowledging not just me, but also what this movie has done. It's amazing, because when you think about all the questions we had about how people would respond, the way that you answered... it is unlike anything you would ever imagine. It's just a beautiful thing to do something you're passionate about and be appreciated, so thank you so much."



Chadwick Boseman



Luke Evans and Donatella Versace



DJ Jodie Harsh

MICHAEL WOLFF

GQ Writer Of The Year

Isla Fisher: "The next winner had the US president threatening to sue him. The reason? The publication of his warts-and-all exposé of Trump's White House. Ladies and gentlemen, the Writer Of The Year is the author of *Fire And Fury*, Michael Wolff."

Michael Wolff: "My beat for GQ is the psychopathology of the mogul class, which has now expanded into politics. Now, most journalists continue to cover politics as about the use and abuse of power. I try to do

something different in *Fire And Fury*. I was looking at entitlement, the mania. I would like to thank Dylan in a different way from everyone. He has been my editor for ten years and for that I owe an enormous debt. Thank you for everything."



Isla Fisher and Michael Wolff

The host

ROB DELANEY

"The first GQ Men Of The Year award was given to a palaeolithic guy who doesn't have a name, simply for being the oldest man to have ever lived at that point. He was 17."

"I don't have what you'd call a wardrobe. I have, like, some garments. And these garments are kept in what I like to call a 'heap'."

"Now we move on to the award for International Man, and to present the award, the man our wives, husbands, boyfriends and girlfriends think about when they sleep with us. I am beyond excited and a little aroused: it's the magnificent Chris Hemsworth!"

"The awards have been going on a long time - 21 years in fact. They're old enough to drink in America. And three times as old as you need to be to download a 3-D-printable gun. God bless 'em!"

"That just about wraps it up. I have to take off the suit and you are contractually obliged to party like oligarchs and dance like Theresa May is not watching."



Rob Delaney



Charles Jeffrey

CHARLES JEFFREY

GQ Breakthrough Designer Of The Year

Miles Kane: "This award is for a designer who has given menswear a much-needed shot of adrenaline and who sees his collection as much art as fashion shows. It's Charles Jeffrey."

Charles Jeffrey: "I'd just like to thank GQ for this award and acknowledging the work that we do. Loverboy has been as much about the people as the product and it means the world that the community we represent has been recognised."



Harry Kane

HARRY KANE

GQ Sportsman Of The Year

Alex Scott: "This summer he was named England's youngest World Cup captain and finished the tournament's top scorer. He can't be here tonight, but give it up for Sportsman Of The Year, Harry Kane."

Harry Kane (via video): "Thank you, GQ. It was a fantastic summer and hopefully in a few years we can go one step further. Have a great night."

MEN OF THE YEAR 2018

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Best-dressed women



Zendaya wearing Ralph & Russo



Rosie Huntington-Whiteley wearing Versace



Donatella Versace wearing Versace



Kylie Minogue wearing Stella McCartney



Dua Lipa wearing Yves Saint Laurent



Isla Fisher wearing Alberta Ferretti



Dua Lipa

DUA LIPA

GQ Solo Artist Of The Year

Diplo: “How you guys doing? First they told me I would follow Prince Charles, then they told me I would follow my favourite Smiths song, so thanks for that, GQ. This winner makes her own new rules. She is the most-streamed female artist in the UK on Spotify. At just 23, she’s the recipient of two Brit awards, she’s the youngest female to hit one billion YouTube views for a music video and, also, she’s hotter than hell. She has two No1 singles and

an album that’s gone platinum and she’s one of my favourite female songwriters today. GQ’s Solo Artist Of The Year is Dua Lipa.”

Dua Lipa: “Wow. Thank you so much for this wonderful award. Thank you, Dylan Jones. Thank you, GQ. Thank you to everyone for your response to the music. I’m so grateful for everywhere this album has taken me and I’m so grateful to be here tonight, so thank you so much.”

JONATHAN YEO

GQ Maddox Gallery Artist Of The Year



Jonathan Yeo

Baroness Doreen Lawrence: “Our next winner painted my portrait in 2013 and it’s fair to say I’m not the only one. From world leaders, heads of state, media moguls, human rights campaigners, acting A-listers and the odd supermodel, he’s become known as the best portraitist in the world. GQ’s Maddox Gallery Artist Of The Year goes to Jonathan Yeo.”

Jonathan Yeo: “Wow, you don’t really expect to get things like this in my line of work. When I started this twentysomething years ago, it was about getting to the end of the month without being forced to get a proper job. So to be here in this room and to get this from Doreen, who is one of the most courageous, generous, spirited people I’ve been lucky enough to work with over the years, it’s a real honour. So thank you, Dylan and all the lovely GQ people I’ve met recently. And thank you to Boss for this suit, which, surprisingly, I haven’t got any paint on yet.”

DAVID LAMMY

GQ Politician Of The Year



David Lammy

Gemma Chan: “He’s a politician who has kept his moral compass when those around him have been losing theirs. It is our next winner who fought endlessly, tirelessly, furiously for justice. It hasn’t been a good year for politics, but it has been for our Politician Of The Year, David Lammy.”

David Lammy: “Well, this is a lot better than the House Of Commons. Thank you, Dylan, GQ, the people of Tottenham that made me an MP. I dedicate this to the 72 people who lost their lives in a preventable fire at Grenfell Tower. To the 2,272 Windrush generation, British people who should be getting a passport. The time is now to act on some of what we are seeing in the political establishment. So thank you very much.”

11.49pm 5 September

@JimChapman

Dad dancing the hell out of the @britishgq awards in the @boss booth (I probably should have just pouted)

11.51pm 5 September

@campbellclaret

Highlight was @johnlegend performing #GQ Awards

10.51pm 5 September

@piersmorgan

Wow. @johnlegend is on 🔥 at tonight’s #gqawards - great performance then a great speech

10.52pm 5 September

@Johnny_Marr

TA. GQ Men Of The Year Award

10.54pm 5 September

@claraamfo

Daniel Kaluuya “it’s mad innit” on winning actor of the year #GQ Awards

8.40am 6 September

@EricUnderwood1

The GQ Men of Year Awards! @BritishGQ What an INCREDIBLE evening!



Sacha Baron Cohen

GQ

GOSSIP!

Before going on stage, Sacha Baron Cohen learned he was being sued for \$95m. Rattled? Hardly. He wrote a joke about it and texted it to his lawyer.

SACHA BARON COHEN

GQ Editor's Special Award

Dylan Jones: "The winner of the Editor's Award boasts a string of notable accomplishments. As Ali G he once asked Buzz Aldrin if he was ever 'jealous of Louis Armstrong'. As Bruno he once started kissing his opponent during a cage fight. As Borat he said almost nothing that I can quote on this stage. And in his brilliant recent show, *Who Is America?*, he convinced a restaurant critic that he was eating human flesh; he convinced a Trump supporter to dress up as a 15-year-old

girl in a birthday cake in order to catch Mexicans; but, perhaps most remarkably, he managed to persuade several elected officials to support a scheme that would arm children. He's brave, he's brilliant, he's Britain's satirist-in-chief, he's Sacha Baron Cohen."

Sacha Baron Cohen: "I just found out, literally now, that Roy Moore is suing me for \$95 million. I can't say anything; wait for the court case. Winning a GQ award is such an unbelievable honour,

it makes me want to work harder, to be better. I want to thank everyone who worked on the show and of course my wonderful wife. I actually want to pay tribute to two great men who died on the same day a couple of days ago: the brilliant playwright Neil Simon and the last Republican senator with actual integrity, John McCain. Now, not only was John McCain far more qualified to be president than Donald Trump, but he still is. Thank you, GQ, and thank you, Dylan. It's much appreciated."

MEN OF THE YEAR 2018

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Tales from the tabloids

DAILY MAIL

"Pop pixie Kylie Minogue stole the show at the GQ Men Of The Year Awards by making her debut public appearance with new boyfriend Paul Solomons, the magazine's creative director."

THE SUN

"Jeff Goldblum cheekily divulged details about his [and his wife's] love life: 'We have amazing sex in lots of bizarre positions. It's great!'"



Daniel Kaluuya and Steve McQueen

DANIEL KALUUYA

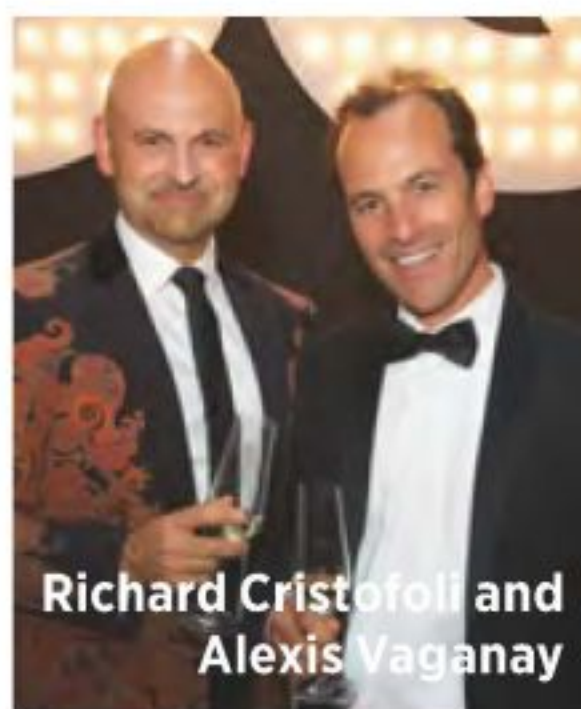
GQ Actor Of The Year

Steve McQueen: "Good evening. The next winner tonight is a talented young man who, in his first leading role, was nominated for an Oscar alongside Daniel Day-Lewis, Gary Oldman and Denzel Washington when he was still in his twenties and he did not look out of place. The movie that got him that nomination was *Get Out*, in which he was horrified, subtle and profound. I'd like to welcome on stage Daniel Kaluuya, winner of Best Actor."

Daniel Kaluuya: "Yeah, it's mad, innit. Steve McQueen is one of my heroes, so it's a very weird thing to hear him even say my name, let alone speak those amazing words, so thank you, my brother. Thanks, Dylan, GQ, for this award. My family, my sister told me to mention her [looks at her]. Did it, innit! All my people, all my friends, my missus, everyone around me, everyone who supports me, who writes for me, my team. I just do this for the people. Thank you. Love and light."



Jermaine Jenas



Richard Cristofoli and Alexis Vaganay



INSTAGRAM BOOTH

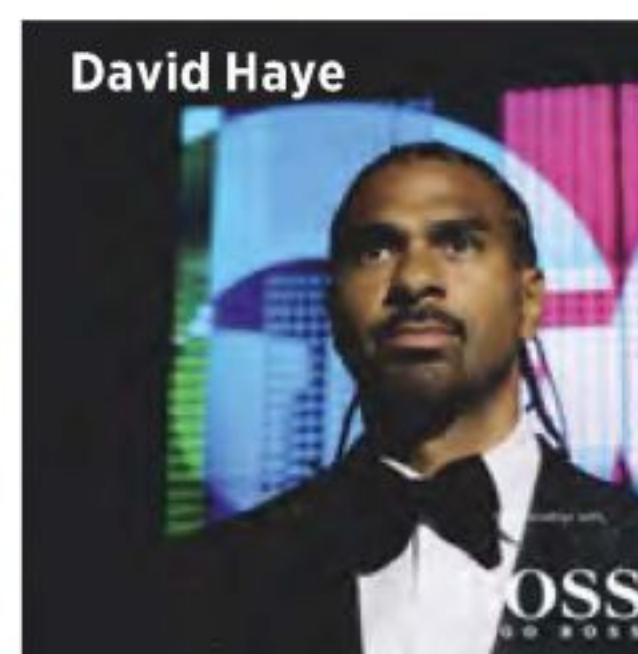
Shot in our exclusive Instagram video booth - sponsored by Boss Parfums - winners, presenters and guests, including Kylie Minogue, Dua Lipa and Jeff Goldblum, strutted their stuff on our bespoke travelator against specially designed LED screens, to music by Oscar Neidhardt.



Kate Beckinsale



Dua Lipa



David Haye



Paul Weller and Hannah Andrews

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ALEXANDROS KOTOULAS
OWNER & ACCESSORIES DESIGNER
AT ALEXQUISITE



TOM BATEMAN

GQ Hugo Boss Breakthrough Actor Of The Year

Kate Beckinsale: "The next category is GQ's Hugo Boss Breakthrough Actor Award, and there's a chance you saw our winner on Sunday, and Monday, as the dashing, gambling, womanising Rawdon Crawley in ITV's new lavish adaptation of *Vanity Fair*. There's no escape – but why would you want one? The man who's set to do for sideburns what Poldark did for scything: the almost unbearably dashing Tom Bateman."

Tom Bateman: "Hello. Thank you very much. Thank you very much, Dylan, for having me; GQ for this award; Hugo Boss for making me look like I have some semblance of style. I count myself one of the luckiest men in the whole world because I get to do what I love for a living every day, and if this is a sign that I get to keep doing that then sign me up. Thank you very much. Have a lovely evening."

OLLY ALEXANDER

GQ Live Act Of The Year

Christine And The Queens: "There's simply no one like the next winner. For there is comfort in the way he exists, in the things he says, and he gets to tell his own story with his music. He's a proud champion for LGBT causes and a vocal one about the need for more intersectionality. But we are here tonight to thank him for his live shows, both joyous and liberating. GQ's Live Act Of The Year is Olly Alexander."

Olly Alexander: "Thank you, Chris. It's taken me almost up until now to feel in any way comfortable being a man. And I'm not the only one. I feel like our definition of what a man is supposed to be is so out of date. So we have to expand it. We have to make room for all the many different ways there are to be a man, so we can let men be happy. It really means a lot actually to be here, so I would like to thank GQ for acknowledging me."



MEN OF THE YEAR 2018

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Best-dressed men



Jack Guinness
wearing Boss



Luke Evans
wearing Versace



Eric Underwood
wearing Boss



Chris Hemsworth
wearing Boss



Oliver Cheshire wearing
Marks & Spencer



John Legend
wearing Boss

JOHNNY MARR

GQ Lifetime Achievement



Kylie Minogue: "This award is for Lifetime Achievement and it says everything about the winner that he's a veritable youngster, 54 years young. As one of the founding members of The Smiths, he reinvented guitar music for a new generation. And since then, it's perhaps easier to list the artists he hasn't collaborated with rather than the ones he has. Ladies and gentleman, Johnny Marr."

Johnny Marr: "Thank you, Kylie and GQ. I'd like to acknowledge my brothers and sisters, comrades, who've been with me along the way. First and foremost, Angie, my darlin'. Also Matt Johnson, Bernard Sumner, the guys in The Smiths, Neil Tennant, Chris Lowe, Hans Zimmer, the list goes on. All these years later, the life of a musician still means everything and to get recognition for that is a really good feeling, so thank you."

Kylie Minogue and Johnny Marr

MEN OF THE YEAR 2018

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NAOMI CAMPBELL

GQ Fashion Icon

Zendaya: “Our next winner has spent more than three decades at the top of her profession but her reach and impact extends far beyond the catwalk. From hosting the Fashion For Relief catwalk show to speaking at Winnie Mandela’s funeral, she’s raised awareness of breast cancer and is a goodwill ambassador for Save The Children. This winner is anything but ‘just a pretty face’. GQ’s Fashion Icon Award goes to Naomi Campbell.”

Naomi Campbell: “I was told tonight that I’ve been the female most often

on the cover of GQ. Is that right, Dylan? I’m not sure. As well as modelling for GQ, I’ve also been a journalist for GQ. I got to interview President Putin, Hugo Chávez and Argentina’s first elected female president, Cristina Fernández de Kirchner – it’s been a memorable journey. I’ve been blessed to have travelled the world, but Africa’s one of the places I keep returning to. It’s completely captured my heart. Africa has some of the fastest growing economies and its population is due to double by 2050. Business is booming across

all spectrums, in particular the creative industries. All over the world you can see signs of Africa’s cultural growth and influence musically with Afrobeats, and I’m proud to say tonight I have someone with me, a great friend called Wizkid, who is king of Afrobeats. The high street is alive with African fabrics and Africa’s football heroes dominate the Premier League. It’s just the beginning. It would be great tonight to celebrate Africa. There’s so much to look forward to. Thank you, GQ, and congratulations to the other honourees.”

Naomi Campbell



GQ

GOSSIP!

The Marvel bromance between Tom Hiddleston and Chris Hemsworth was so strong they refused to enter the Instagram Booth without each other.

What they ate

MENU BY
PAUL AINSWORTH
OF PADSTOW
TOWNHOUSE

Canapés

Smoked cod’s roe,
avocado purée, chilli,
viola flowers and
seaweed cracker

Crispy rice paper with
sea trout mi-cuit,
pickled turnip and
nashi pear

Squid ink tapioca wafer
with chorizo aioli and
black olive crumb

Lamb belly and
rosemary fritters with
minted hollandaise

Truffle cheese arancini

Dinner

Starter

Cornish gin-cured
salmon, sand shrimp
slaw and katsuobushi
mayonnaise

Main

Aged soy-glazed ox
cheek, beef carrot
and clotted-cream
mash potato

Dessert

Hibiscus-poached
strawberries, set
vanilla buttermilk
and honeycomb

Jorja Smith and
Zane Lowe

JORJA SMITH

GQ Vero Breakthrough
Solo Artist Of The Year

Zane Lowe: “The breakthrough is one of the most memorable moments of your life. It gives me great pleasure to announce that, with a \$50,000 donation in her name to a charitable cause, GQ’s Vero Breakthrough Artist Solo for 2018 is the incredible Jorja Smith.”

Jorja Smith: “I want to thank everyone who’s supported me. I’m from Walsall and I would not have thought I’d be living my dream, so thank you.”

Sacha Baron Cohen



RALPH LAUREN

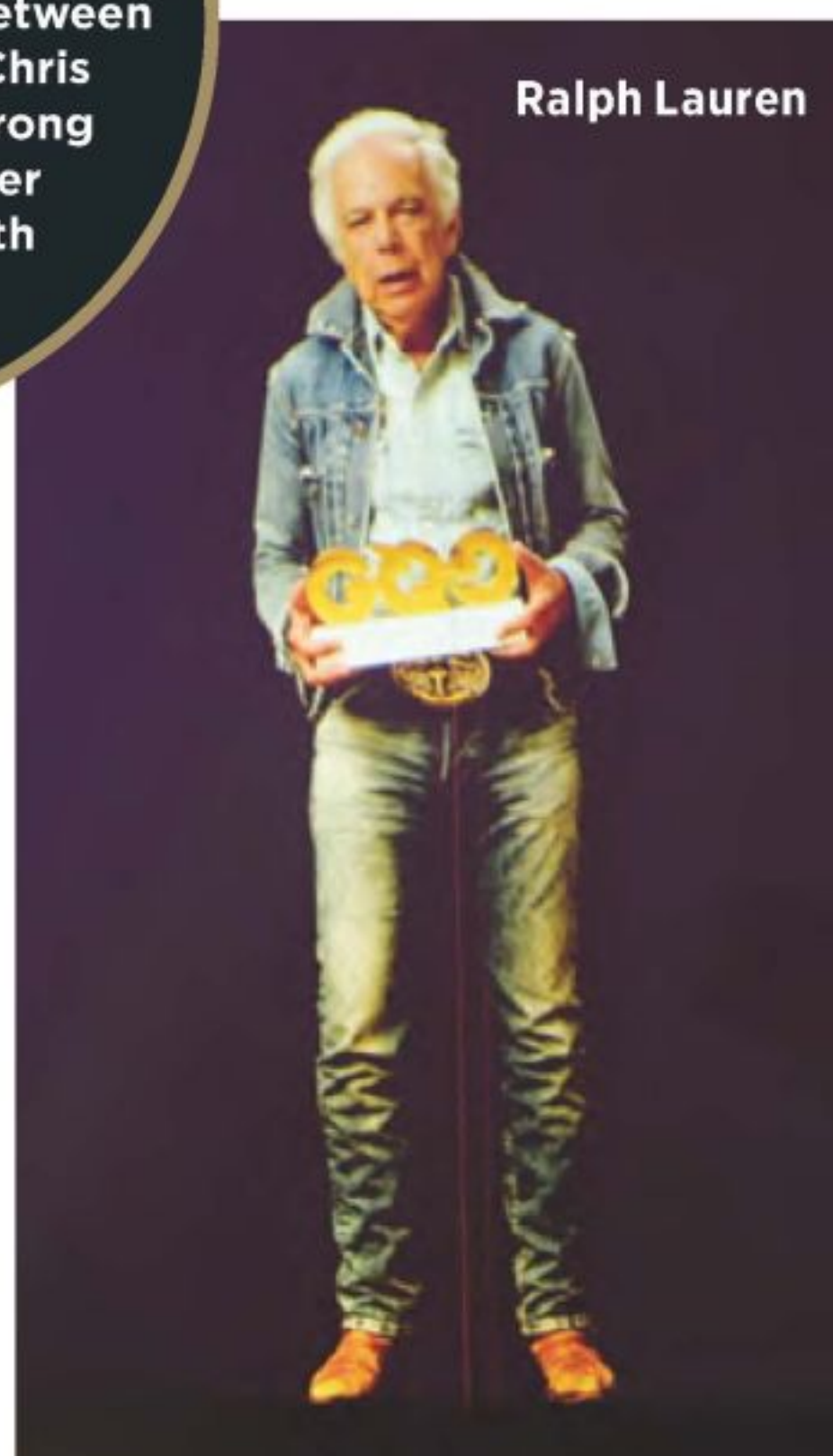
GQ Design Legend

James Norton: “I was lucky enough to meet the winner of this award last year in New York and I was surprised and delighted he had seen bits of my work. Best of all, he told me that I managed to wear the Fifties dog collar with style, which was pretty much the pinnacle of ecclesiastical compliments. This man is a sartorial pioneer, who dressed the world in the American Dream. A man of timeless style and endless innovation, this year he celebrates the 50th anniversary of his iconic brand. I present to you GQ’s Design Legend, Ralph Lauren.”

Ralph Lauren (via hologram):

“Thank you, GQ, for this wonderful award. I thank you for all the years we’ve had together and the support and our partnership. I wish I could be with you, but I can’t, because I’m somewhere else, and I’m really a hologram. Beam me up, Scotty, get me out of here, I’m done.”

Ralph Lauren





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GQ
GOSSIP!
Richard Madden attended with his hair and eyebrows dyed jet black. Why? He's playing Sir Elton John's former manager in biopic *Rocketman*.

DONATELLA VERSACE

GQ Designer Of The Year

Luke Evans: "Barack Obama once said, 'Sometimes a president takes charge in calm seas, and sometimes he takes charge in stormy waters.' The same, it seems, is true of designers. Our next winner took charge in a hurricane. This year marks her 21st year at the helm of the company that bears her name and that of her brother Gianni. And it has never shined brighter."

Rosie Huntington-Whiteley: "A true icon of the industry, she is a woman who is inspiring, but also a strong and vocal supporter of equality and diversity."

Cindy Crawford (via video): "Congratulations, Donatella. We've been friends for more than 25 years and it has been amazing watching you blossom. I love that you honour

Gianni's legacy while moving the house of Versace forward in your unique way and being an incredible role model for women. I love you."

Donatella Versace: "Being the first woman to receive GQ's Designer Of The Year Award is a great honour. Thank you, Dylan, for recognising female talent, finally. I'm very proud to be on this stage tonight and I'm very happy to be in London, a city I love and a city that inspires me. Fashion is a voice and I think that we need to use that voice to spread an important message of inclusion, positivity and love. I believe that we from the fashion industry have the strength to make people see things in a different way and to empower everyone to embrace diversity. Thank you to you, to my fabulous table and to my team."



Jeff Goldblum and Tom Hiddleston



Stephan Born

What they drank

2016 Berry Bros & Rudd Chilean Sauvignon Blanc

2016 Berry Bros & Rudd Reserve Red

Cîroc cocktails

Cîroc

Cîroc vodka, lime juice, Luscombe Cranberry Crush, sugar syrup, mint

Cîroc Blue Stone

Cîroc vodka, lemon juice, Luscombe Madagascan Vanilla Soda

Haig Club cocktails

Haig Clubman & Cola

Haig Clubman, Fever-Tree Madagascan Cola, fresh lime

Haig Clubman Boulevardier

Haig Clubman, Belsazar Vermouth Rosé, Italian bitter aperitif, orange twist

Haig Club GQ Cooler

Haig Club, elderflower cordial, Fever-Tree Ginger Ale, fresh cucumber

Haig Clubman Espresso Martini

Haig Clubman, crème de cacao, cold-brew coffee, organic honey



Haig Club's bar and Haig Clubman Espresso Martini



ELISABETH MOSS

GQ TV Actor Of The Year

Gwendoline Christie: "It's no coincidence that this winner has starred in three of the greatest TV shows: *The West Wing*, *Mad Men* and *The Handmaid's Tale*."

Robert Redford (via video): "*The Handmaid's Tale* is extraordinary. Liz, congratulations. I love you."

Elisabeth Moss: "This particular award I want to dedicate to those who have been protesting and using *The Handmaid's Tale* costumes and Margaret Atwood's words to bring awareness to the fight against social injustices. So thank you."

PHILIPP PLEIN

GQ Brand Of The Year



Rita Ora: "Brand time. With more than 120 stores around the world and even his own Champagne, GQ's Brand Of The Year is Philipp Plein."

Philipp Plein: "It's taken me 19 years to build the brand. It was a hell of a lot of work and we're still ongoing. I want to say thank you to all the people who have helped me build it; it's a project that will probably never come to an end. Thank you."

MEN OF THE YEAR 2018

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The gifts

Goodie bags worth more than £150 were received by 850 guests



Advanced Toothpaste by Regenerate; Asian Wild Cat Hair Clay by Johnny's Chop Shop; Body Butter by Love Beauty And Planet; Charcoal+Clay Body And Face Wash by Dove; Dermot O'Leary On The Go Travel Minis by Marks & Spencer; Fiber by American Crew; Fire And Fury by Michael Wolff; Gold Instant Shower Foam by Lynx; Hydro 5 Sense by Wilkinson Sword; Intuition FAB by Wilkinson Sword; Know Thy Nuts soap by Movember; Micellar Wipes by Simple; Organic Indian by CRU Kafe; Original Moisturiser by Bulldog; Protein Ball by Bounce; Sheet Mask by Simple; Sea Salt and Smoked Sea Salt Grinders by Maldon Salt; Single Grain Scotch Whisky by Haig Club; Ultra HD Matte Lipcolor by Revlon



Table gifts

Boss The Scent 50ml;
Hugo Boss luxury
leather pouch

The night in numbers

£656,500

Total value of all the
goodie bags.

120

Length of the red
carpet in metres.

£5,000

Value of the priciest item
in the winners' bags.

175

Number of table-plan
changes in final 48 hours.

3,250

Canapés served.

GQ would like to thank: Jaguar Land Rover, Virgin Holidays and Virgin Atlantic, L'Oscar Hotel London, The Savoy, Corinthia Hotel London, James Williams and Timebased Events.

GQ winners' and presenters' goodie bags, worth more than £13,000 and £10,000 respectively, received by 46 guests

Amka Body Oil by Jo Wood Organics; Atlantic Kelp And Magnesium Anti-Fatigue Body Wash by Ren; Beard & Stubble Oil, Moisturiser, Serum, Face Wash and Shower Oil by Urban Jack; **Boss The Scent (For Him or For Her)** by Hugo Boss; Box O' Bollox Texture Paste by Evo; **Brews Shampoo** by Redken; Cameron Rolltop Backpack by Solo New York; **Candles** by Anya Hindmarch; Candles by Helen Green; **CBX For Men kits and Essential FX kits for women** by Perricone MD; CD2 Moisturizing Conditioner by Patricks; **Clubman Single Grain Scotch Whisky (700ml)** by Haig Club; Color Security Shampoo by Color Wow; **Cooling Recovery Body Wash** by Bullet & Bone; Cream Sheen by Windle & Moodie; **Creme Pogonotomienne shaving cream** by Officine Universelle Buly; Daily Moisturiser by Electric Ink; **Double-Duty Face Moisturizer SPF20** by Jack Black; Eau Cellular water mist by Institut Esthederm; **Eight Hour Cream** by Elizabeth Arden; Everything H-Box by Hotel

Chocolat; **Eye Glue** by Margrete Gotye; Face Scrub by Clinique For Men; **facial at the Harley Street Clinic** by 111Cryo; Facial Fuel by Kiehl's; **Fibre Paste** by Sachajuan; Firm Hold Gel by Malin+Goetz; **five classes at Barry's Bootcamp**; Frangipani Monoi Body Cream by Elemis; **Fusion 5 ProGlide** by Gillette; Genius 9000 electric toothbrush by Oral-B; **gift voucher** by Mallucci; Golden Ticket one-year supply of CRU Kafe; **GQ How To Win At Life** by Charlie Burton; Heath Hair + Body Wash by Heathcote & Ivory; **Hair Dressing Pomade** by Black & White; Harmony 2-In-1 Laptop Backpack (for presenters) by Victorinox; **How To Be A Footballer** by Peter Crouch (signed); Hydra-Sculpt by Clarins Men; **Invigorating Conditioner** by Label.men; Invisible Oil Primer by Bumble And Bumble; **Isolate Pro Titanium ear protectors** by Flare Audio; Jet Cards worth £500 by PrivateFly; **Kamal Stitched Leather Key Lanyard** by Ally Capellino; Ladies Wash & Blow Out/Male Cut & Style

by Salon Sloane; **Lean Protein With Organic Matcha Green Tea (500g)** by Neat Nutrition; Leather Bracelet Watch In Black-Plated Steel by Hugo Boss; **Longue Vie Homme Premium Men's Skin Moisturiser** by Guinot; Luna Play Devices by Foreo; **Manresas sunglasses** by Sunski; Men's Skincare Experience by Espa; **Mino speaker** by Lexon; moisturiser and face wash gift sets by Hawkins & Brimble; **Monarch iPhone X Case** by Urban Armor Gear; Original Balm by Dr Paw Paw; **one night in a hotel suite for two people** by Rosewood London; Optimal Skin Experience by Espa; **Optimale Gift Set** by Payot; oversized leather travel wallet by Hugo Boss; **Plane Remedy** by Jet Candy; Pollution Defence Cream by Lisa Franklin; **Pure Silk Pillowcase** by Slip; Retinol Tonic by Pixi; **Salty Dog Salt Spray** by Evo; Self Tan Purity Bronzing Water Mousse 200ml with a mitt by St Tropez; **set of two Gin Journeys Balloon glasses** by Waterford Crystal;

Shampoo+Conditioner by Monat Black; **Shaving Cream** by Murdock London; six-month membership at Orangetheory Fitness; **Skin Deep** by Jonathan Yeo; Smoked Sea Salt (500g) by Maldon Salt; **Sonicare ProtectiveClean 6100 electric toothbrush** by Philips; Spectra 2.0 Carry-on Case (for winners) by Victorinox; **Sub-Zero De-Puffing Eye Mask** by 111Skin; Supermud Clearing Treatment by Glamglow; **"Those Who Say It Cannot Be Done"** print by The Connor Brothers at Maddox Gallery; three-month membership at The Curtain; **treatments and voucher** by Elixir; 12-month complimentary membership to The Club At The Ivy; **two Barwell Rocks glasses** by Soho Home; Ultra Light Moisture Gel by The Organic Pharmacy; **vase** by 5mm Design; VIP invitations/treatment vouchers by Elemis; **Vitamin Power Mask** by Stoer; Wash Face by Bad Norwegian; **Wellbeing Booster treatment** by Elixir Treatments; #Winning Wafer Notebook by Smythson



MEN OF THE YEAR 2018

When the world's shapers are toasting their success, an exceptional selection of drinks is needed...

The 21st annual GQ Men Of The Year Awards were not only a chance for London's Tate Modern to host the best and brightest names in fashion, film, television, sport, politics, music and literature, but also for guests and award winners to start unlikely conversations – A-list actors with ace footballers and activist politicians with out-there comics. And all, of course, made that much easier thanks to the drinks on offer.

The mingling began over a flute or two of Laurent-Perrier Brut Champagne and then a choice of cocktails made using either Haig Club Blended Whisky or Cîroc Vodka. If whiskey was your option, Haig Club's huge bar offered the Haig Clubman & Cola (with fresh lime), the Haig Clubman Boulevardier (with Belsazar Vermouth Rosé, Italian bitter aperitif and orange twist), the Haig Club GQ Cooler (with elderflower cordial, Fever-Tree Ginger Ale and cucumber) and the Haig Club Espresso Martini (with crème de cacao, cold brew and organic honey). If it was vodka, there was the Cîroc (Cîroc Vodka with lime juice and Luscombe Cranberry Crush) or the Cîroc Blue Stone (Cîroc Vodka with lemon juice and Luscombe Madagascan Vanilla Soda).

At dinner, there was an enviable choice between a glorious red (Berry Bros & Rudd Reserve Red) or crisp white wine (Berry Bros & Rudd Chilean Sauvignon Blanc). There was also the option of Hop House 13 Lager and no shortage of soft drinks – take your pick from Coca-Cola, Coca-Cola Zero, Diet Coke, Fever-Tree's range (Ginger Ale, Refreshingly Light Tonic Water and Sicilian Lemonade) and Luscombe's flavours (Apple And Pear, Cranberry Crush, Lime Crush and Madagascan Vanilla Soda). And there was plenty of hydration in the form of S.Pellegrino (sparkling) and Acqua Panna (still).

However guests chose to take their tippie, it was a GQ Men Of The Year to remember. **GQ**



Photograph by **David Lineton**



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Milaidhoo Island, Baa Atoll, Maldives




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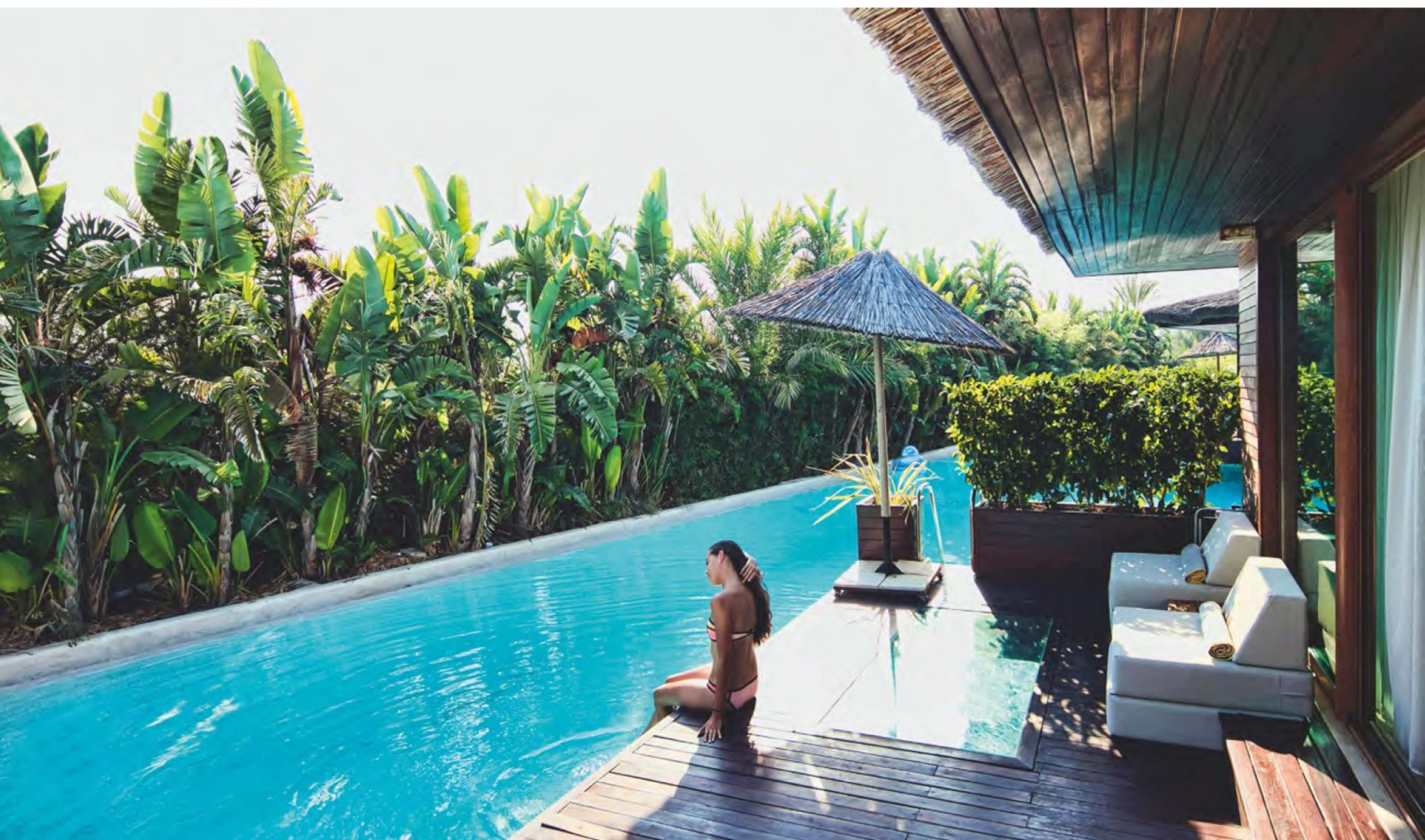


The Montgomerie
Maxx Royal, designed
by Ryder Cup legend
Colin Montgomerie



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A course by Colin Montgomerie has an illuminated back nine that allows play after dark

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Azure 24

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Matt Hancock photographed for British GQ in London, 27 June 2018

THE
ALASTAIR CAMPBELL
INTERVIEW

Matt Hancock

That didn't take long. Just six months at one department of state – digital, culture, media and sport – then, amid the Brexit mayhem, Tory rising star Matt Hancock is moved to one of the most important, and difficult, departments of all: health and social care. If he's daunted by the task, with the NHS seemingly in a state of permanent, austerity-led crisis and a Brexit he opposed consuming most of the government's energy, he hides it well...

Portrait by **David Bailey**



It says everything about the rise of Matt Hancock that I had to interview him not once, but twice. When *GQ* first approached the former aide to George Osborne, the MP for West Suffolk

was already the secretary of state for digital, culture, media and sport (DCMS) – and with his own app, albeit much mocked, to boot. The minister, who has a background in his family's tech business, had been appointed just six months before, while still in his thirties. But it wasn't long after our interview that he was promoted to his second cabinet post in the reshuffle that followed Boris Johnson and David Davis flouncing out of cabinet, this time as secretary of state for health and social care. With Theresa May unlikely to challenge Thatcher, Major or Cameron for PM longevity

and Johnson surely now a flush so busted that no political plumber could repair it, Hancock was suddenly one of the names in the frame in the Tory succession stakes.

And so, this interview took place over two sessions: first while he was at DCMS (and his somewhat evasive answers on Johnson now look rather smart given what happened since) and then again a few weeks after he got his feet under what for a long time was Jeremy Hunt's desk.

A Remainer who now argues Brexit presents great opportunities and cannot under any circumstances be reversed, a Cameroon who praises the leadership of May, a free-trading Atlanticist who finds it hard to say a good word about Donald Trump, he is not easy to pigeonhole. But, in the main, he gives reasonably straight answers and even when he doesn't, you get a sense of what he thinks: not a fan of Johnson; not a fan of Trump.

But if news is what you didn't know until you asked the questions, perhaps his talking for the first time about his dyslexia will command some attention and begin to flesh out that thing most would-be leaders like to have in today's world: a "backstory". We start, though, with my back-handed compliment to the first Tory cabinet minister who had the balls to say yes to my request for an interview.

PART ONE: 27 JUNE

AC: So, Matt Hancock. What do these people all have in common: Theresa May, David Cameron, George Osborne, Boris Johnson, Michael Gove, Philip Hammond and David Davis?

MH: They have all been in Conservative cabinets recently.

AC: They have also all refused to do interviews with me.

MH: That reminds me of a great story >>

>> Amber Rudd tells. When she was first elected she was asked to go on *Newsnight* and she said, “Look, I know you have a list. Go to the bottom of the list and if you can’t find anyone I will do it.” And they said, “You are the bottom of the list.”

AC: I assume you’re doing this because there is a complete breakdown of cabinet collective responsibility. You all think May’s days are numbered, so there is a lot of jockeying for profile going on.

MH: We have collective responsibility.

AC: It has to be the biggest rabble we have ever known...

MH: Lots of people say politics is about individualism and egos. I happen to think government is best operated as a team.

AC: When you have a senior member of the cabinet utter “Fuck business”, do you not feel the conversation should have gone with May saying, “Boris, did you really say ‘Fuck business’?” and he says, “Let me explain,” and she says, “There is no explanation. Just go”?

MH: Well, the truth is that anybody who is a Conservative knows that the way you generate wealth and ultimately all the taxes that pay for public services is through business, people coming together to make something of their lives and to create jobs.

AC: So we shouldn’t fuck them.

MH: Absolutely not. And the Conservative Party is the party of business.

AC: So how can he be foreign secretary when he says what he said?

MH: It is totally unacceptable to use that sort of language round business.

AC: If it is unacceptable, he shouldn’t be there.

MH: Well, yeah... I can see where people are coming from. I am not going to say that, but this matters to me: I am in politics because of business. I grew up in a small family business, a tech business...

AC: I was speaking to a conference of head teachers last week – 450 of them. I asked them, “Do you think Theresa May is a good leader?” How many hands do you think went up?

MH: I don’t know. I wasn’t there.

AC: Zero. You must hear that as well?

MH: I think in the circumstances we are in, with the need to get the best deal on Brexit, she is actually the best person to do that. I really believe this, because she has an ability to reach across the Conservative Party.

AC: It’s all about party, not the country.

MH: Holding a government together is about holding the party together as well. And right now it is mission critical that we hold both together, because the alternatives are a complete disaster. One of the things holding both together is the thought of Jeremy

Corbyn and John McDonnell and the catastrophe that would be for the nation.

AC: But it is because of a lack of anything else. This has got to be the worst set of political leaders we have ever had.

MH: That is certainly true of the Labour Party.

AC: Both sides. Jeremy Corbyn got eight votes in my 450, by the way. We are not in a good place on leadership at a time the country needs it most.

MH: It is a difficult time, but the crucial thing is being able to hold that ship together and get the best deal possible.

AC: Murdoch: force for good or bad?

MH: He has been an incredible force for good. What he has done to drive journalism and investigative journalism, though sometimes uncomfortable for us in politics...

AC: Fox News: force for good or bad?

MH: Well, I, erm, I’m glad we have got balance in broadcasting here.

AC: Murdoch is all about non-balance, and you can’t say he has been good overall for standards in journalism.

‘People don’t like talking about weakness, but my dyslexia has helped me’

MH: His innovations in journalism have been incredible. You have to look at his whole career.

AC: Zuckerberg: force for good or bad?

MH: Undoubtedly good, but...

AC: So Zuckerberg gets a “but”, but Murdoch doesn’t?

MH: The “but” for Zuckerberg is that he needs to understand and implement a change in philosophy from this attitude of “let everyone get connected and the world will be a better place”, which is a lovely libertarian attitude, but it is not true. It might be true for 95 per cent of people, but there are some bad actors out there and you have to mitigate that. In the offline world we have that balance in place and in the online world we don’t.

AC: I saw nothing from Zuckerberg in those hearings [to Congress] to suggest he has the capacity to change the philosophy. And on these issues of tax, regulation, there is nothing clear to me from governments as to how they would do it.

MH: We can do that and there is a role

for the UK to lead here. On tax, there are undoubtedly ways you can change the tax system. Of course, Facebook, as a public company, would get sued by shareholders if it didn’t try to minimise tax paid. The tax systems were set up for an analogue age and these are digital companies. The fact the goods and services cost zero to produce, they can put the profits wherever they like.

AC: Google: force for good or bad?

MH: Undoubtedly good.

AC: Amazon?

MH: Same. They put money in people’s pockets because they make things cheaper. They create audiences for smaller business.

AC: Is there not a danger the tech giants are the new oligarchs? What came across with the Zuckerberg hearings is that the politicians didn’t really understand the world he is in and that gives him a massive advantage.

MH: Yeah. I think the blinding with science is a serious problem and it takes people who understand the technology but also get the politics and the need of society to be in control to say, “This far and no further.” And I think there is a self-confidence we need, as a body politic, as a society, to say the legitimate rules we have as a society are set collectively, ultimately through parliament. That is how we do it in Britain. There has been this attitude for too long that because the companies are global and people do not understand the technology, we can’t do anything about it and I think that is wrong.

AC: What about mental health? We sort of think social media is having a detrimental impact on the mental health of young people in particular, but we don’t really know.

MH: Social media and technology more broadly. Yes, this includes the law, but a lot of it is about society responding as well. For instance, should head teachers ban phones in the classroom? I think they should. But technology can be an enormous enabler. I’ll give you one example. I have never really talked about this before, but I am dyslexic and I didn’t find that out at school. I found out at university, when a tutor said, “You are good orally, but you cannot get it down on paper.” I think if Microsoft had invented spellcheck five years later it would have had a massive negative impact on my career. By the time I got to the workplace, everything was done on word processors and that solved my very serious spelling problem. I have never talked about this because it’s a weakness, and people don’t like talking about weakness, it makes you feel vulnerable, but with the help of technology, dyslexia helps you think laterally because you have to work your way round problems.

AC: How does it affect you now?

MH: I am a very slow reader. I have to have things written in a pithy way. Upside is I write in a pithy way as well. It has caused a couple of disasters. I was the agent in the 2001 election in Guildford. You might remember the Tories lost Guildford in 2001.

AC: A very good day for the world.

MH: Nick St Aubyn, the sitting MP, wrote his election address and asked me to turn it into a leaflet that went to 50,000 people. It was only after it had been sent out that we noticed a subheading that was meant to say we want to “unite” the community, but I had written we want to “untie” the community. So my dyslexia has got me into trouble, but I feel I can talk about it because I want to say to everyone who is dyslexic that the technology exists to help. The most important thing was being diagnosed.

AC: Trump: force for good or bad?

MH: He is the president of the United States and I respect the office enormously.

AC: Right. Trump, force for good or bad?

MH: I thought Obama was an absolutely brilliant president.

AC: Donald Trump, force for good or bad?

MH: I believe in the integrity of the values of the West. I find it hard to criticise the US president because I respect the presidency of the US and the US is a huge force for good.

AC: Is there not a danger that, for reasons to do with the special relationship and all that, we normalise and tolerate things that are fundamentally not at all at one with our values?

MH: No. I think that the danger of the West splintering by just constantly having a go at each other is much more serious than the short-term pleasure I might have articulating what I think about certain individuals.

AC: But this is why Brexit is so difficult. Part of the West...

MH: The West is much more than just the US and the EU. It is a series of self-governing nation states in a whole range of multilateral agreements inside a rules-based framework. We’ve chosen not to be within one of them.

AC: At a time when the president of the United States is sniffy about Nato.

MH: I am happy to criticise decisions of the US administration, but not go personal. But the bigger picture is this: liberal values that put the individual at the core of our politics. And when we limit that freedom, we are doing it to protect people. That’s the Enlightenment philosophy. It is critical to the future of the world; it is at risk.

AC: At risk from Vladimir Putin, Trump, other countries in Europe.

MH: We need to defend it.

AC: How can we do that when we are ripping ourselves out of this thing that

has represented those values pretty well for a generation and more?

MH: But it has also been a pooling of sovereignty and, crucially, we are a democracy. I campaigned to remain in the EU, as you know, and I felt strongly about it. But I also said before the vote that we would respect the result. I said that because I thought we were going to win, but also because I respect democracy more than any individual decision. So we have got to – and this is true as well of you, Alastair – respect the result, because the impact of going back on it would be catastrophic for trust, for the institutions. Those people who voted for Leave, and especially those who feel very strongly about it, would have all of their fears about the establishment confirmed if there was a second referendum and the result was to go back in. That would undermine trust in politics for a generation.

AC: But you, as an MP who has to vote for the deal, if you do so, knowing it is going to make the country poorer,

‘Going back on Brexit would undermine trust in politics for a generation’

weaker – and in every deal being looked at those things seem pretty certain – that is equally a big danger to democracy.

MH: Firstly, I don’t accept the premise. I think we are going to get a good deal.

AC: Every deal on offer is going to make us poorer. You know that.

MH: But on the other side of the ledger is the enormous downside of overruling a referendum when I have pledged to respect the result. I am not going to do that.

AC: That also means, then, if you get no deal or a terrible deal we have to do it anyway. So the whole process is pointless.

MH: We get the best deal that we can and then Britain is going to succeed, because there is something bigger than Brexit and that is a technological revolution. And the countries that succeed, it is not their international arrangements, it is [being at] the forefront of tech that drives their economy and ultimately drives geopolitics.

AC: And every assessment says the economy gets weaker.

MH: We can be at the cutting edge of some

unbelievably transformative technologies that are bigger than anything we have had for 100 years. It gives us the opportunity to be incredibly successful.

AC: Only if we have the right people, innovations, expertise.

MH: Yes. And we can do all of that. We have relaxed the rules on visas to encourage tech entrepreneurs.

AC: The message we are putting out worldwide is this place is shutting down.

MH: We need to work with the whole world.

AC: We can do that now.

MH: And in the future. That is my point. So let’s get out there and work globally to make a success of it, because the alternative of trying to undermine and reverse a decision...

AC: That is the only argument left: will of the people.

MH: I have made it from day one.

AC: The People’s Vote?

MH: The second referendum would be a huge mistake for this country.

AC: And if Brexit is a bigger mistake?

MH: It is very hard to see a bigger mistake than saying to more than half of the people who voted, “You got it wrong. We are going to ask you again.”

AC: Fine with being out of the single market and the customs union?

MH: What I want to see is the lowest possible barriers to trade, but there is also this upside, that there has been in this country a sense of being done to and us not being sovereign for a long time.

AC: You don’t think Brexit is part of the drift to right-wing populism?

MH: Lots of people who have that view campaigned and agitated for Brexit. But I think it has been a pressure valve. There are still far-right people, but they don’t have any purchase as they have in other countries and I put that down to the surprise a lot of those people have that when the country voted for Brexit we said we believe in democracy and we are going to do it...

I haven’t persuaded you yet, have I?

AC: No. Very depressed.

MH: We just announced £20 billion for the NHS.

AC: As a way of saying “we’re not just about Brexit” and the “Brexit dividend” fell apart within 24 hours.

MH: You’re overanalysing.

AC: And Hammond says to the rest of you, “Nothing for defence. DCMS, cut your budgets...” *N’est-ce pas?*

MH: Finding £20bn for the NHS and with the discussion of where tax should rise... [is] important.

AC: Was breaking your manifesto OK?

MH: [The Conservatives] are clearly the party of lower taxes. >>

PART TWO: 4 AUGUST

AC: Is cabinet a better place since Boris Johnson and David Davis went?

MH: There is definitely less leaking. We are still grappling with big issues.

AC: Do you not think they quit because, as Brexit architects, it dawned on them it cannot be done?

MH: They have to set out their own reasons for leaving cabinet. I don't agree with them, because the proposals on the table reflect where we are, the EU is beginning to engage on them. I believe we can get a good deal and I am confident we will.

AC: So you don't share my view that the reason the Chequers deal fell apart is that it is incoherent, inconsistent and unacceptable to the Europeans?

MH: No. I think a good deal is in the interests of both sides and that gives me confidence we can get there.

AC: Is there not a part of you thinking, "I just wish we weren't doing this"?

MH: You have to face life as it is, not how you want to be. It is happening. We have to make the best of it.

AC: Steve Bannon. What the hell are the likes of Johnson, Gove and Jacob Rees-Mogg doing consorting with him?

MH: You'll have to ask them.

AC: If Bannon called you and asked for a meeting to discuss Tory ideas...

MH: He hasn't.

AC: Do you think Johnson is finished as potential leader?

MH: There isn't a vacancy.

AC: Don't give me the bullshit answer.

MH: There isn't a vacancy. He has been the clear leader of the Brexit side of the argument for some time.

AC: Is that good for him or bad for him?

MH: Just a statement of fact. I'm not getting into this. The right leader for today is...

AC: Chris Grayling...

MH: [Laughs.] Theresa May.

AC: What was the Chequers meeting like?

MH: We had a debate about substance and then we all discussed how we take the message out. It wasn't till the weekend that people started considering their positions.

AC: Did you sense it being historic?

MH: It felt like a big moment, a move to a position you can see the EU engaging with.

AC: Meanwhile, we're talking of stockpiling food and medicines.

MH: One of the first things I did as health secretary was accelerate the preparation for no deal. It is not the likeliest outcome and not the one I want, but we have to prepare for all eventualities. It means ensuring the companies that supply to the NHS have the right level of supplies.

AC: So you are confident May will get

her insulin and I will get my antidepressants whatever happens?

MH: I am confident.

AC: Mark Carney has said the economy has already suffered, we have gone from fastest- to slowest-growing economy in the G7 and no deal would be a huge hit.

MH: The economic risks I expected have not materialised in the same way. We have record levels of investment, record levels of employment, a wall of investment waiting to come in if we get a good deal. Of course I want to see a good deal. I am a pro-business Conservative. And there is a wider thing as well. The vote was not just about economics.

AC: How did you feel when May moved you from culture to health?

MH: Surprised – though the threshold for surprise in our politics in the past couple of years is pretty high. I was enjoying DCMS, especially the digital, but the responsibility to be secretary of state for health and social care is a heavy one and I'm enjoying it.

AC: There is something weird about our

'We must transform for 21st-century care. Tech is a big part of that'

system that one day you're Mr Supposed To Know Everything About Culture, then you're Mr Health the next.

MH: The system ensures you always have high-quality experts around you, especially in health – people in the department and the NHS. Then the politician can decide on direction and communicate it, has the ability to run a department. So with these experts...

AC: I thought Gove said we'd had enough of experts.

MH: I disagree with him on that. Also, having spent several years on digital, I can bring that experience to bear on health care and improving the lives of people working in the NHS. The three priority themes I set out are workforce, technology, prevention.

AC: A lot of the staff feel put upon.

MH: They are not valued enough for what they do and also have outdated working practices that technology can help improve. The opportunities are huge – artificial intelligence in research and cures, rostering, better integration with social care – making it easier for patients to look after their own

health. The prevention side is so important. We can save in the long run if we spend more to keep people out of hospital. That is the way to ensure the NHS is sustainable.

AC: Is your commitment to the principles of the NHS rock solid?

MH: Yes, I am in enthusiastic agreement with the fundamental tenets, treatment free at the point of delivery, regardless of ability to pay.

AC: And that system can stay long-term?

MH: It is sustainable so long as we ensure that the NHS uses the resources it gets and integrates with other parts of social provision, especially social care.

AC: I was disappointed you didn't make more of mental health in your first speech.

MH: Evidence is increasingly clear that physical and mental are linked and all three of my themes relate to mental health. You need a high-quality, well-motivated workforce, better use of technology and early intervention. This is as true in mental health as in cancer or anything else.

AC: So you can promise that, with funds tight, mental health services will not take their usual place as the easiest to cut?

MH: Making sure we support the services that help people stay healthy is a critical part of the long-term plan and is especially important in mental health. One of the first things I did was increase mental health support in schools, an area I had already engaged in due to the impact of social media.

AC: In the scheme of things, how much is £20bn?

MH: Twenty billion over five years means that we can guarantee the future of the NHS. The task in writing the long-term plan is to be as transformative as possible. It can't be swallowed up just by keeping things stable, but we must transform for 21st-century care. Technology is a big part of that and over time can lead to big savings – savings on costs as well as lives.

AC: But it's not a "Brexit dividend", is it?

MH: Well... [Pauses. Laughs.] There will be money we currently give into Europe that we will be able to spend on the NHS. But this is not the only part of it.

AC: Yes, not a Brexit dividend.

Thank you. **GQ**

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SEIKO

SINCE 1881

Ground control to
major style: take
your Presley pills
and put your
khakis on - p.105

Millennial pink is dead! Long
live the next millennial pink!*

*You guessed it. It's army green

THE GQ

HOUSE RULES

This is for the style lodestars. The agitators. The peacocks. This section believes in combining an aesthete's eye with an inner rebelliousness. From killer opinion to white-hot trends, these pages are not about following tradition, but beating your own path. You're welcome...

Edited by **Jonathan Heaf**

we work STYLE TRIBES

+ In *The Bonfire Of The Vanities*, “Master Of The Universe” Sherman McCoy surveys the skyline of Eighties Manhattan from his Mercedes SL and marvels at “the irresistible destination of all those who insist on being where things are happening”. And it’s “irresistible destination” that springs to mind upon entering a WeWork – especially when you discover the co-working company’s £15 billion valuation. But why? How? Fifteen billion for an open-plan office that looks like your LinkedIn page made flesh seems steep. Well, it’s the community, dummy. Like any club, it’s all about people. WeWork is where a permalancer could meet their future co-CEO or investor. But while all McCoy had to wear was a Savile Row suit, for the new generation of entrepreneurial Masters Of The Universe – the jockeys that ride these billion-dollar “unicorns” – it’s a more complicated (and not as glamorous), but no less exacting. Here, then, are the style tribes of WeWork.

Story by Alfred Tong



The crypto bro

The CB has a crazed look in his eyes because his net worth has doubled, trebled and then plummeted to zero, all within the time it took to refresh his Coinbase account. He jokes that he’s the “new kid on the block(chain)” to sharp women who float around WeWork’s London Fields branch. They look at him blankly without even removing their Klipsch headphones. He wears a Bitcoin logo-emblazoned T-shirt, bought on the recommendation of another crypto bro (read: con man) who told him that the top executives at Google have all invested (they haven’t). This is accessorised with a pink stress ball in one hand and a Fitbit on his wrist, which tells him he’s about to have a heart attack.

The content schmuck

The CS likes his hip hop old school and his storytelling authentic. He wears all of the self-consciously-expensive-but-definitely-not-Bond-Street brands: Albam jackets, Edwin jeans and Grenson brogues. “We live in a culture of authenticity, where the fake is being rejected. What is your brand truth?” he asks prospective clients, who, amazingly, occasionally buy it. That’s because the short film he made for an ad agency about “urban fox hunting” went viral last week and led to work on Nike’s next campaign, which, despite paying him tens of thousands for a few days’ work, definitely does not make him a sellout. Got that? He listens to Public Enemy, for goodness’ sake.

The startup rival

The SUR foresaw the coworking revolution years ago and launched his “Flexexecutive” concept five years before WeWork, just after he finished his MBA in “social creativity”. At the age of 48 he is perhaps a little too old (and ripped) to be wearing an Under Armour compression T-shirt, black skinny Frame jeans and Air Force 1s. He has the regulation Silicon Roundabout facial hair, but his is more Richard Branson (his hero) than hipster. He has the maniacal grin of the startup evangelist and extremely white teeth, which he’ll flash to investors when explaining why WeWork has taken Flexexecutive’s market share – diddums. If he didn’t have such bad kale breath you might actually feel sorry for him.

The banker in disguise

Dress-down Friday flummoxed the BID when it was introduced in the Nineties and now his bank’s new fintech hub, “Future Bank”, is in WeWork’s Moorgate branch. The solution? A mishmash of his office clothes and the mail-order stuff his sister buys for him: boot-cut jeans with loafers combined with the top half of his suit (navy, natch) and one of his “Four 4 £99” Jermyn Street shirts, which is left untucked. He lingers outside the on-site gym, ogling women (and men) in their skintight Lululemon. “Don’t see that back at corporate HQ,” he thinks as he sips his almond milk latte, which, although it makes him feel like a *Grauniad* reader, is actually quite nice.

T-shirt, £350. Bag, £530.
Both by **Gucci**. gucci.com



Stop stealing posh hotel LAUNDRY BAGS!*

*Cos Gucci's latest collaboration is lit'n'legit

Next time you're at your friend's house for one of those Friday-night dinners that goes from civil to bedlam in under two bottles of Gavi Di Gavi, go upstairs to their bathroom and snoop about in their laundry bin. No, you're not there to check what brand of boxers they wear - if they have any taste it'll be Sunspel or CDLP - but instead to see which hotel laundry bags they've lifted and repurposed as their own vessels for dirty washing. (The thick cotton laundry bags from NYC's Carlyle Hotel are particularly long-lasting, I might add.) Finally, thanks to Gucci and LA's most historic hotel, Chateau Marmont, you can give your kleptomania a rest. The famed hotel's logo appears on pieces from the Italian brand's Cruise 2019 collection, including this laundry-bag tote and T-shirt. It's hotel merch gone super refined. This isn't the first time creative director Alessandro Michele has used iconography and motifs from LA and one suspects he enjoys both the starry glamour and the seediness that this city is renowned for. Considering the recent turmoil, flux and scandal that has rocked both Hollywood and the Chateau's owner directly, Michele seems unafraid to pick and play with topical controversy. It only serves, of course, to make his designs that much more desirable. JH

Whatever, Bear Grylls... These jackets are for HARD BASTARDS only

Story by **Jonathan Heaf**

There is absolutely nothing wrong with a Canada Goose parka, OK? If the only weather you'll experience this season is British drizzle as you walk from a cosy home hearth to the 143 bus to an overly airconned office and back again, then a CG duvet-wrap thing is perfectly acceptable outerwear. The thing is, however, when your "friends" finally get around to doing that walk up Ben Nevis to celebrate ten years since you all met on Facebook, a CG coat just won't cut it. Yes, I know the website says "it's built for urban winters" and that it has a quilt-through hood and loads of pockets in which to stuff Haribo and maps, but if you are due to face anything more extreme than a Dyson Pure Cool Tower, you'll be begging for extra cashmere. What you need is a coat that will keep you warm overnight on a cliff edge if you get lost and the heli rescue won't land until the morning due to cloud cover. You need a ThruDark coat. Good name, right? ThruDark is a clothing brand started by two former marines who wanted to make clothing that could feed back to their military community (real tough guys, rather than style-wise guys), while also providing "civilians" (that's you and me, btw) with a type of hardware as yet unavailable. So far, they have produced three excellent, near-indestructible coats (testing included throwing the items out of planes and exposure to -50C). Not only that, but the styling is pure black ops, so no more dressing in ineffective athleisurewear while looking like a human highlighter. Go ThruDark or go home. thrudark.com





Bank robbers and binmen gave balaclavas a bad rep. And now, truth be told, so does Gucci

Style Shrink

By **Teo van den Broeke**

works best on me and even now I still get into scrapes with too-tight calves, too-long hems and love handle-slicing waistbelts. I, like you, Tim, have shapely calves and I've learned that trousers with a pleat and extra room in both the thigh and calf, with a slight taper at the hem, will help address the imbalance. If you're roomy in the hip, avoid anything high-waisted as this style of trousers will only accentuate your lumps and bumps. My advice would be to buy a pair of slacks with a single shallow pleat (unless you're super skinny, you'll always look better with a pleat or two) and to ensure that they're unfinished at the hems. Take them to a tailor – a cheap local one will do – and get them to adjust as required. It won't cost more than £20. When it comes to buying your trousers in the first place, I would recommend Cos if your budget is small, Officine Générale if your budget is middling (the French brand knows its shallow pleats) and Giorgio Armani if your budget is big.

I work in insurance and the dress code in my office is relatively relaxed, though most of the guys tend to still wear suit trousers and smart(ish) shoes. I would really like to start wearing trainers to work but I don't know what the etiquette is. Can you help? Is it possible to still look smart when wearing trainers?

Ryan, Harpenden

Dear Ryan,

You've come to the right place. In an age when MPs no longer need to wear ties to work and bankers are off the hook when it comes to wearing suits, I feel fairly confident that your insurance company won't take too much offence if you turn up to work wearing trainers. The key to getting it right, however, is to keep it smart and simple and dress everything around your trainers. A pair of simple white leather or cream suede tennis shoes worn with a slim-cut shirt, some chinos and a tie will look preppy and smart. A pair of oversized Balenciaga Triple S trainers worn with a pair of flabby old suit trousers and a band T-shirt, on the other hand, will make you look slovenly and sackable. Some simple running shoes (which have never been run in) in a block shade of navy? Smart. A pair of worn-out old running shoes you found in the gym? Sackable. Classic Converse All Star basketball boots? Smart. Gold lamé high-tops with your name spelled out in rhinestones? Sackable. I think you get the gist.

SEND YOUR MENSWEAR-RELATED STYLE QUESTIONS TO STYLESHRINK@CONDENAST.CO.UK

My son tells me that balaclavas are all the rage for winter. Is he right? Should I be investing in a new one?

Simon, Chertsey

Dear Simon,

Your son, in theory, is correct. Alessandro Michele at Gucci has made a bit of a thing about balaclavas of late (sequinned ones, to be specific) and, as a consequence, the fash pack have picked up on full-face cover-ups as a hot trend for Autumn/Winter 2018. It's a look that speaks to a wider fetishisation of blue-collar clothing, one I like to call (probably offensively) "roadman chic" – think high-fashion hi-vis vests, heavy-duty worker boots and luxury leather utility belts. The problem with this trend is that no matter the brilliance of your high-fashion worker gear, if you look remotely like a labourer or a tree surgeon, a utility belt (regardless of whether it's from Louis

Vuitton or not) will make you look just that: like a labourer or a tree surgeon. It's the same with a balaclava – if there's even the slightest chance you could be mistaken for a binman or a gangster, not even that Gucci logo will prevent you from looking like a binman or a gangster. Therefore, Simon, unless it's so cold you can't feel your nose or you are indeed a member of an international crime syndicate, steer clear.

I really struggle to find good trousers that fit me properly. I have wide calves – they're almost as thick as my thighs – and I'm carrying a little bit of extra weight around my hips. Where should I go? What should I do?

Tim P, Oxfordshire

Dear Tim,

Trousers are tricky. It's taken me a decade-and-a-half to figure out the style that



Oliver Spencer

1,001



With **Nick Foulkes**

manssentials

(Because who doesn't need, well, everything?)

✚ **This month:** Horizon 55 luggage by Louis Vuitton

Luggage by **Louis Vuitton**,
£2,050. louisvuitton.com

✚ I know I have been travelling too much when the bongo drums of the iPhone alarm sound and semi-somnambulant I roll over, reach out to call room service only to find that I am at home. I have been travelling a fair bit this year. I go wherever there is a watch factory to be inspected, a tobacco plantation that requires attention or a tailor to be put through his paces.

And if by an unlikely concatenation of circumstances I am informed of an atelier specialising in Damascus-steel, gem-set, enamel backscratchers made by Japanese master swordsmiths that remains unvisited by me, I leave a suitcase open at the end of the bed into which I can hurl a change of clothes and be showered, shaved and ready for the cab to Terminal 5 in 37 minutes.

Of course, this means I get through a lot of luggage, but of late I am almost umbilically attached to a piece of wheeled luggage designed by Marc Newson for Louis Vuitton.

I like Newson. In fact, I think he is a genius; anyone who can be represented by Larry Gagosian, work as creative director of Qantas and design for both Apple and Beretta deserves respect. So when a couple of years ago he sent me one of his wheeled suitcases I felt obliged to use it. The sense of obligation quickly turned to one of delight and I was hooked before I reached departures.

For years I clung to the absurd notion that travel is glamorous and I resisted wheeled luggage on the grounds of its practicality. Where, I wondered, was the romance in the sort of thing that reminded me of little old ladies with tartan shopping trolleys?

Bill Amberg was my gateway. Many years ago he came out with a leather two-wheeler and I travelled the hell out of it. But having found nothing comparable since, I was resigned to beautiful but not exactly light hand luggage. Then, just as my chiropractor was about to ground me, Newson's bag appeared.

Its genius is such that I feel it was designed for me. Such is the responsiveness of those wheels that you merely have to flick it with your index finger or nudge it with your big toe and it rockets from here to Gate 60 in less time than it takes to put

your belt back on after security. Operating it is a joy. It stops, starts and goes around corners (as well as through X-ray machines and into overhead lockers) so beautifully that it requires the talents, vocabulary and recondite similes of Jeremy Clarkson to do justice to the full capabilities of this luggage that thinks it is an F1 car.

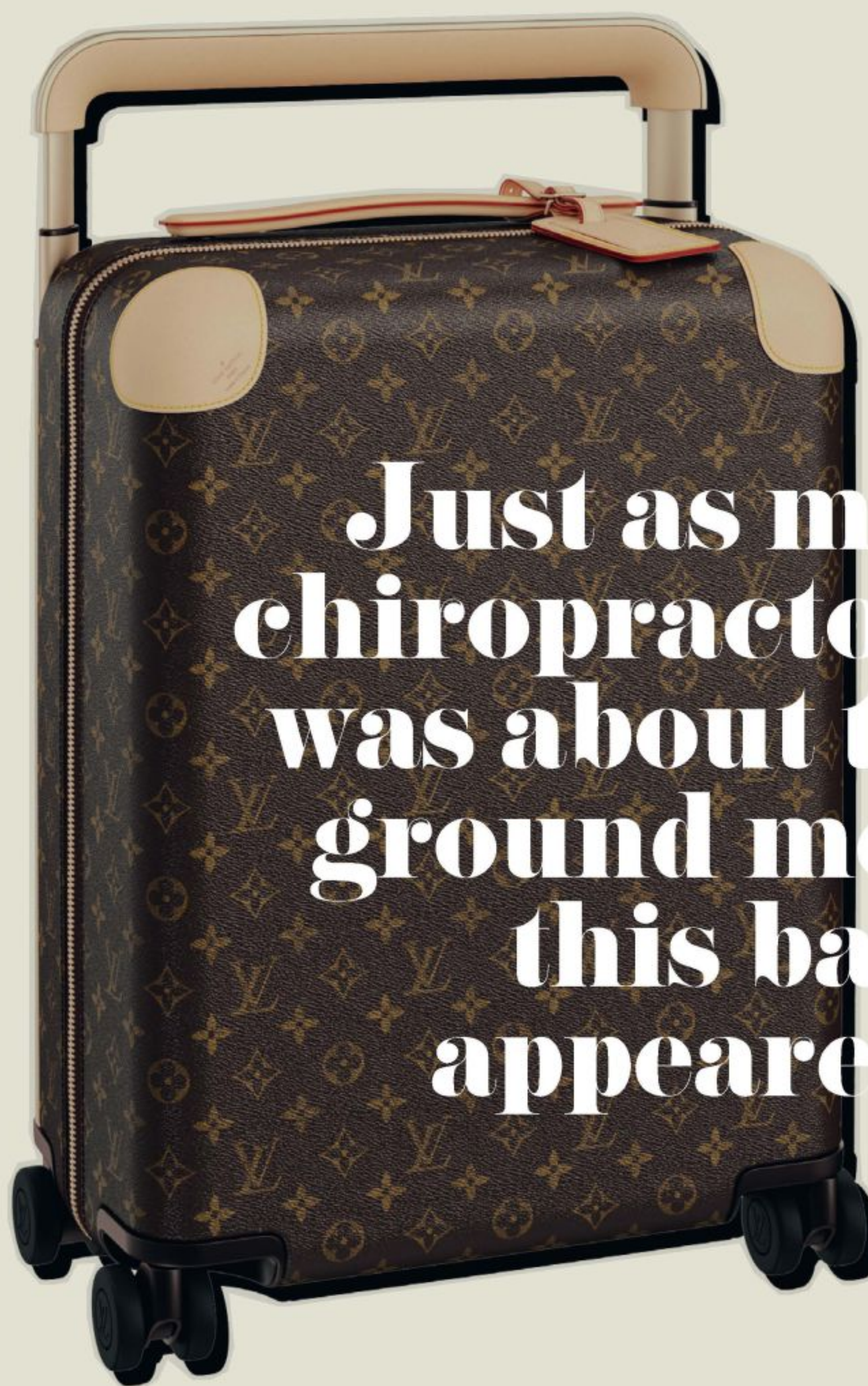
But Newson is most proud of the telescopic handle at the edges of the case, which gives structure to the bag and, most satisfyingly, remove the barrow-like mound that runs down the middle of so many pieces of wheeled luggage. Packing is crap and becomes even

more crap if you have to treat it like building a house, laying foundations of folded underwear and small objects in the declivities either side of this central spine until a level surface has been created for folded shirts and suits.

This solution is typical of Newson. I hate most clichés but this is an example of form following function, a piece of space around which has been constructed a carapace that optimises lightness and robustness by using a polymer that keeps its shape, yet has just enough give to permit slight overpacking. There are no sharp corners to scuff: instead rounded extremities are covered in hard-wearing leather patches. The only familiar thing is the monogram, otherwise it is to the modern age of mega airports what Louis Vuitton's original trunk was to the early rail travel.

For a piece of hand luggage, Newson's bag is cavernous. There are no pockets or pouches, just space. Moreover, it's useable space. Newson once explained to me how luggage makers can arrive at such extravagant claims in terms of litres of space: "They just fill it with sand then take it out and measure the volume." The attraction for the manufacturer is obvious: the sand fills every last cranny and crevice. The slight flaw is that although William Blake may have been able to descry a world in a grain of sand, most modern airport nomads do not pack litres of sand in our luggage.

Instead of maximising quotable volume for the Blake-minded traveller, Newson has maximised useable volume for those of us who want to squeeze in an extra pair of shoes or change of clothes without having to consign our bags to the oblivion of the hold.



**Just as my
chiropractor
was about to
ground me,
this bag
appeared**

Story by Tom Stubbs



Fall in line with khaki hero Paul Newman



ARMY GREEN

What, you're STILL wearing millennial pink?

“Watch how we chuck it and ting. Inna we khaki suit and ting,” sang Althea & Donna in 1978 hit “Uptown Top Ranking”. “Love is all I bring inna me khaki suit and ting.” Forget gen Z yellow, millennial pink or melodramatic purple, this winter is all about military green. It’s a hue that commands – geddit? – respect and, yep, “attention!”

In search of a dressed-down look (sans denim) I visited Katharine Hamnett’s new collections, which I am seriously digging, notably her Eighties reissued parachute silk combats and bellows pocket shirts – in army green for double impact. Straight khaki looks sharp, but army green is the complete lick. Such an earthy, rich colourway, is the antidote to the lurid neon sportswear scene awash in “fashion” right now. No doubt the athleisurewear trend

will jog on for some time, but no one wants to look like a stalled traffic light all the time.

Naturally, army surplus stores offer good options, particularly when combined with garms in the same colour scheme. Check Myar, an Italian brand, who reinterpret predominantly US and Russian military gear. Clever deconstruction, adaptation and fabric treatments ratchet up the style as pieces become uniquely Myar (an anagram of “army”). Their jumpsuits, degradé overshirts and hundred-pocket jackets are worth seeking out.

Khaki gear looks good juxtaposed with sophisticated

accessories: polished shoes, luxe bags, graduated bins and gold jewellery. Prestige jacket devotees should clock critical pieces coming from Missoni (an army-green mesh field jacket), Ten C (super-light khaki outerwear) and Nigel Cabourn’s ongoing khaki offerings.

On the topic of tailoring, there’s a lot of superior army-green sartorial stuff coming through this winter. P Johnson’s khaki tux – yes, a tux – with khaki pin-pleated dress shirt is a military aesthetes wet dream, as is Zegna’s covetable overcoats. Heed this warning,

however: I attended Zegna’s SS19 show in a khaki silk rig. Turns out Alessandro Sartori – the brand’s artistic director – had ordered his entire staff to don khaki to host the event. Whoops. I blended in so convincingly as one of Team Zegna that come the afterparty I was serving up nibbles and drinks to bemused colleagues. When duty calls, go green, I suppose.



Got wardrobe fatigue? So you should

FACT: Polish your shoes. Have better SEX

(Just ask David Beckham)

Story by Alfred Tong

Have you heard the one about Beau Brummell polishing his shoes with Champagne? Hate to break it to you, but it was probably an early incarnation of fake news. Have you ever tried? They get ever so sticky. But the rumour hits upon an essential truth: beautiful things are worth looking after. Why, then, are clothes care products so ugly? Ugly packaging on the outside with even uglier solvent-based products on the inside. Attirecare is here to make looking after your shoes and clothes as enjoyable as wearing them. “We were inspired by beauty brands such as Aesop and Le Labo and by the time I spent living in Amsterdam,” says founder Sebastian Collinge, a Fashion Buying And Merchandising graduate of Manchester Metropolitan University, and winner of the Graduate Fashion Week New Business Award 2018, whose recent fans include the British Fashion Council’s ambassadorial president, David Beckham. “He took some product with him when we met in the summer,” says Collinge. Attirecare products that every man needs in his life include the Fabric Refresh spray, which eliminates smells and bacteria without damaging fabric – good for saving your Anderson & Sheppard suits from harmful dry-cleaning chemicals. Attirecare’s Crease Release is a spray-on solution designed to leave clothing crease free without ironing and The Protector spray, which repels all liquids from your suede shoes – including, of course, Champagne. From £7. attirecare.com



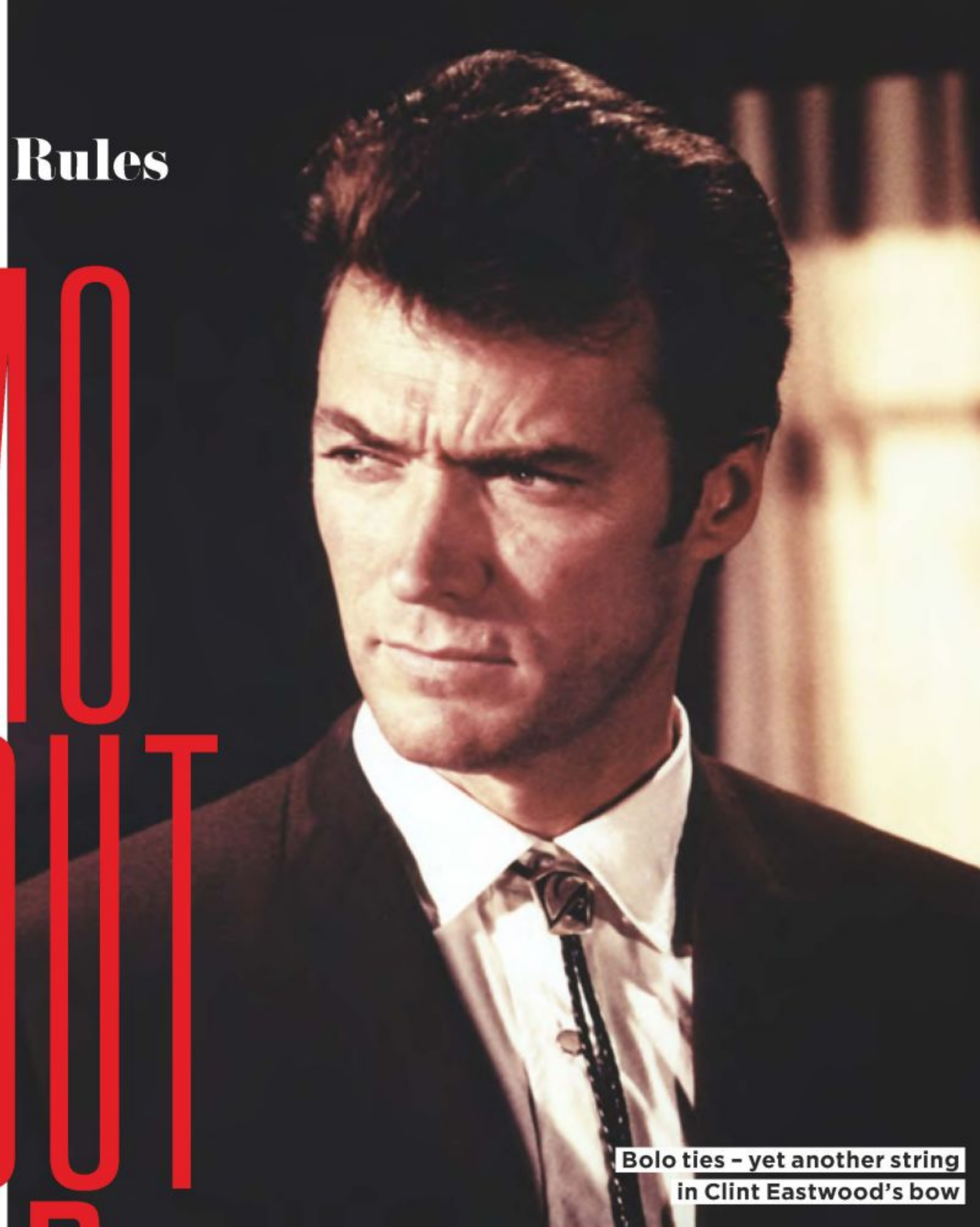
Story by Tom Stubbs

FOMO ABOUT YOUR BOLO

It's time to ditch your ties (neck, bow and clip-on) - the bolo is back



Bob Dylan rocks the bolo



Bolo ties - yet another string in Clint Eastwood's bow



I find myself claiming "this, that and the other" is going to be the new black tie at the drop of a fedora these days. "Blah, blah, black tie." That's me. But the truth of the matter is this: the bolo tie is having a major moment. I saw bolo ties at Balmain and fancied them big-time. Balmain used them with racy, clipped, monochromatic tux and cocktail looks; its Parisian cocktail cowboys were *très chic*. I've been finding black tie too frumpy, too tired, too Tory for aeons - haven't you? Even normal ties are feeling a little bit too straight. I'm going full bolo for black-tie dos from now on. Western's such a good story anyway. It's hyper masculine - although check your own toxicity at the saloon door, please - not age sensitive (I hope) and actually very accessible.

Bolos are easy. Trawl Ebay or online resale sites and "click": you're a bolo guy. They were originally a Native American accessory; specifically, the Zuni, Hopi and Navajo tribes wore bandannas held in place with plaited leather strings and their clasps were often ornate turquoise or animal motifs. Bolos soon became common neckwear in Arizona, Texas and New Mexico. In Fifties England, teddy boys stuck them with their Edwardian-length jackets and quiffs and called them "bootlace ties". Famous cinematic bolo wearers include John Travolta in *Pulp Fiction* and Jon Cryer as "Duckie" in *Pretty In Pink*. Musically, Bob Dylan did bolo a lot, Bruce Springsteen bolo'd on "Tunnel Of Love" and Joe Strummer did it blindingly well, even with T-shirts. More recently, maverick trinket-wearer Johnny Depp has had a couple of goes on a bolo.

I found a lovely Eighties smooth-stone square one by Mila Schön in a vintage market in Milan. In Paris, I stuck it with a navy pleat-front silk-chiffon dress shirt by Connolly and busted it with a pinstripe Chester Bizzle custom suit, straight 21-inch bottom trousers and harness boots. Phwoar! It was instant stance transformation. With my big blow-dry I felt like Clint Eastwood in *Coogan's Bluff*, though likely looked a touch more Steve Coogan as Saxondale. Long-point collar shirts work well with bolos and so can ornate silk ones, but you can go plain white. Try a bolo with a dressy Western shirt under a tux. Granted, read this look wrong and it has a whiff of a Blackpool bingo announcer about it. Still, for clarity, I'd rather look like an ageing teddy boy than an ageing Tory boy, dead or alive.

**They're
hyper
masculine
and not age
sensitive
(I hope)**

UP

Colour

Less "fashion black" this winter, it's time to go technicolour.

Serena Williams' on-court sartorial insanity

Winning in a tutu? GOAT, still.

Weeds

Or "unwanted flowers" as cutting-edge florists are calling them. A bloom industry.

The Row menswear line

Mary-Kate and Ashley Olsen's new range is "quite sexy".

Yoon Ahn x Dior jewellery

Get those rainbow chains now.

Suits 'n' skin

How to wear your event suit this winter? With nothing underneath, of course.

Vincent Cassel's wedding suit

White and Brioni. Out-Mick Jaggering Mick Jagger.

BAROMETER

Boots with a Cuban heel

Forget all that slanted naffness. Boot heels should be high and straight.

Elon Musk

Like, dude, what happened?

Hi-vis wear

With soft hands like yours, that's cultural tourism.

Crypto bros

Please, save it for the chatrooms.

Kanye West's Yeezy nylon slides

A step too far?

Shirts

Forget 'em. It's about a refined, plain T-shirt with your suit now.

DOWN

SPOKE



GET YOUR FIT TOGETHER

Had enough of too-tight, not-quite-right, stride-killing strides? Us too. We cut our trousers in over 200 sizes and custom finish every pair for a flawless fit. Find yours in 60 seconds using our online Fit Finder - and get your fit together once and for all.

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GQ House Rules

Spring is no longer the only time of year to celebrate the birth, growth and sprouting of new things. Movember has been hot on its heels for the past decade and a half, with men all over the world nurturing moustaches for an excellent cause. Movember is a foundation that raises funds for and awareness of prostate cancer, testicular cancer and suicide prevention. It's a movement that's close to my heart, having opened up about my own mental health recently and losing my stepfather to cancer a little under two years ago.

The rules are simple: grow a mo throughout the month of November and ask every friend, family member and acquaintance to sponsor it. Simple it may be, but, as all men know, not all facial hair is created equal: some may be fortunate enough to reach the hairy heights of Tom Selleck within the month, while others may not even make it into Michael Cera territory.

For those of you who struggle to achieve full bush, all hope is not lost. Yes, you may never achieve a stupendously luscious lip warmer, but there are steps you can take that will help. Firstly, facial hair tends to grow thickest where the blood flows more generously. One way to increase blood flow to your mouth parts is by enjoying some facial exercises (probably best to try these in the comfort of your own home, away from mirrors). There are also supplements such as VitaBeard that contain all manner of nutrients your body requires to create hair.

As is often the case, the biggest benefits will come from a change in lifestyle. Exercising will not only increase blood flow but also amp up testosterone levels, which are associated with beard growth. A high-protein diet with plenty of fruit and vegetables also helps, along with plenty of sleep and a



Jim Chapman is the GQ Test Pilot

+ This month: Movember maintenance



Tom Selleck is your moustache muse this November

reduction in stress (easier said than done, I know).

You're on your way, but a word of warning: things are going to get worse before they get better. You will, inevitably, reach the itchy stage, but it's paramount that you dig in and fight through. To make matters worse, there isn't much of a moustache middle ground. You either have one or you don't, so you may find yourself in a torturous upper-lip limbo that is not only irritating (and potentially rashy), but also a big social no-no. Whether you want a handlebar, a Fu Manchu or a Dalí, you're going to have to earn it. Stick it out. I believe in you.

Once you have a beautiful, dense moustache, you need to look after that bad boy. A mo is attacked from both sides; the things you eat will inevitably end up on or in it and the dead skin cells from your upper lip will have a hard time finding an exit with all that bush in the way. It's recommended that you shampoo and condition the hair while exfoliating what's going on underneath. This will keep your moustache strong, supple and soft and also prevent ingrowing hairs and flaky skin.

To maintain the shape of your face accessory, you'll need a small fine-toothed comb and a pair of scissors. My advice at this point is that less is more. You can always cut more away, but if you take too much off you'll simply have to wait for it to grow back. You may also find that scissors are handy for keeping the bottom edge neat and tidy, but in order to achieve a uniform length throughout, a beard trimmer is a worthy investment.

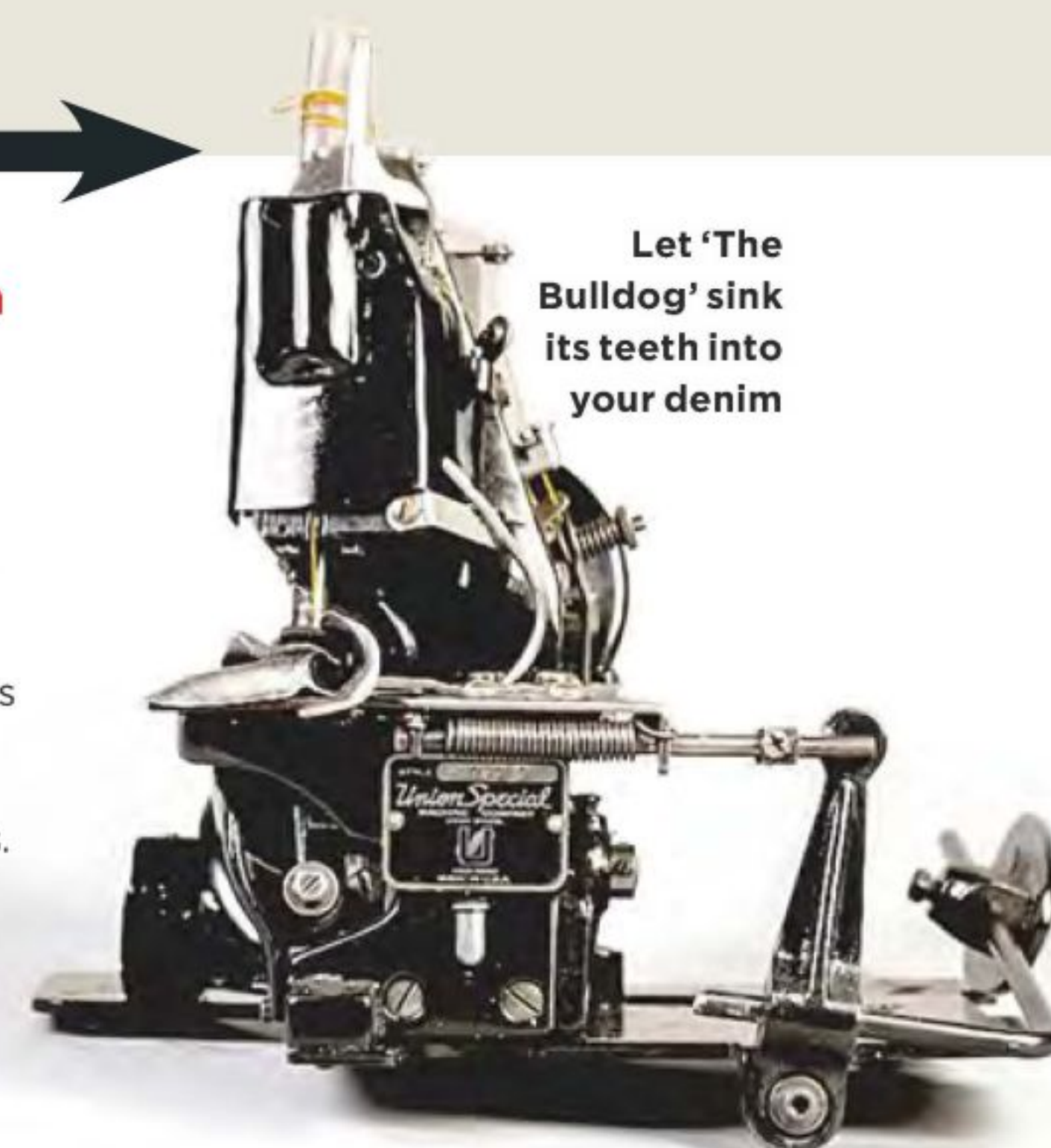
You are now fully equipped for Movember. Get out there, grow an epic moustache and raise a hefty chunk of change for charity.

uk.movember.com

Watch Jim Chapman's video reviews at gq.co.uk/profile/jim-chapman

+ A massive stitch-up* *This machine will make your jeans COOL again

An overly obsessive attitude towards denim is a thing best left in the late Nineties. For younger readers, this was when fashionable men could bore one another for days with talk of Japanese looms and "selvedge". Nowadays, we can outsource the nerdery, which is where the super-chic denim tailoring and hemming service Superstitch comes in. Based in Paris and founded by Arthur Leclercq, a former engineer and denim obsessive since the age of 14, Superstitch first came to our attention when we discovered on Instagram (where else?) that this was the place Italian street-style legend Alessandro Squarzi got his jeans hemmed. "We use the Union Special 43200G (right), the famous American machine, nicknamed 'The Bulldog', because of the strength of her teeth," says Leclercq. "The pressure it puts on the fabrics creates this kind of crazy roping effect." It's this lovely higgledy-piggledy finish, with its variegated tones and textures, that has not only Squarzi, but pretty much every Japanese men's fashion magazine editor beating a path to the Good Manners store on Avenue Daumesnil, where Superstitch is based. "I am the only one in Paris able to fix and set up these machines. This is why my mechanics background is important," says Leclercq. Superstitch recently took its beloved machine on tour, visiting London's Matchesfashion. Now, if that isn't what you call a chain reaction... Alfred Tong superstitch.paris



Let 'The Bulldog' sink its teeth into your denim

V A S H I

2 cats
2 flats
18 emails drafted and deleted
12 countryside adventures
30 bunches of flowers
45 post-dinner conversations 'til midnight
1289 cups of tea
3 cups of tea spilled
64 reassuring hand squeezes
2 pasts learnt from
21 nervous glances over Chablis
3 days spent moving
14 things doubled up
306 baths drawn
81 nights on the sofa
2 future plans combined

That's why I made this for you.



Follow the money

For AW18, Philipp Plein's Billionaire wears its luxe on its sleeve (and everywhere else, tbh)

Story by **Teo van den Broeke**

Photograph by **Jason Lloyd Evans**

Philipp Plein knows how to stage a fashion show. Other big-name designers might hire a gallery or hotel and show their collections during daylight hours (pah!), but Plein invariably throws the baby out with the buttermilk bathwater. Monster trucks following the closing looks around an aircraft hangar? Sure! A scantily-clad Paris Hilton strutting her stuff in a 19th-century theatre? Absolutely! Flaming motorbikes flying over the heads of the models? Yes! In the most recent show for his ultra-luxe tailoring brand Billionaire (one third of his empire, after Philipp Plein Collection and Plein Sport), Plein decided to show his Autumn/Winter 2018 collection in the brilliantly seedy surroundings of Milanese nightclub William's Le Roi.

Proceedings kicked off at the suitably after-hours time of 10pm and this collection gave us all a lesson in ultra-opulent style: expensively cut suits in cashmere and wool were worn beneath heavy mink car coats and crocodile pea coats. But who is the Billionaire man? And how can we become him? "He's a contemporary jet setter," Plein told me after the show. "The collection is meant to be worn in luxury destinations such as Aspen or Courchevel. All of the items are perfectly layered for a 24-hour winter look." And the key piece? What's the one thing we can expect the Billionaires in our lives to be wearing this winter? "The python trench," says Plein matter-of-factly. Looks like it's time to cash in those bitcoin investments, boys... **GQ**



Who is the Billionaire man? And how can we become him?



Philipp Plein (centre) with models
backstage at the Billionaire AW18
show in Milan nightclub
William's Le Roi, 14 January

WHATEVER
MAN YOU
WANT TO BE,
BE YOUR BEST

THE BEST A MAN CAN GET™



Gillette®

THE BEST A MAN CAN GET™

The **GQ** Grooming Awards 2019



It's a hard life. So to test the vital new products for your daily regime, our panel of 12 expert judges preened, splashed, brushed, trimmed and otherwise pampered themselves to perfection, all for your benefit – and, by extension, the benefit of a male grooming industry that grew an astonishing £900 million last year alone. Clearly men are taking better care of themselves than ever before and with the help of this, the eleventh annual GQ Grooming Awards, in association with Gillette, it's a trend that's set to continue.

Edited by **Teo van den Broeke**
Photographs by **Colin Ross**



Editor's Choice

Collection Of Perfumes For Men by Louis Vuitton

Teo van den Broeke: "Louis Vuitton is known for its extraordinary ability to create beautiful, timeless objects and its approach to its grooming products is no different. This new line of five fragrances covers all the important perfume families, so whatever your proclivities something here will make scents (see what we did there?). What's more, the packaging is a sight to behold and, importantly, a quick dab will stay with you all day." £185 for 100ml. louisvuitton.com

In association with

Gillette
THE BEST A MAN CAN GET™

Meet the judges

Every year, *GQ*'s inimitable style and grooming team gathers Britain's best-groomed men to help judge the annual *GQ* Grooming Awards – the most important honours in the men's self-care industry. This time around, our panel is more impressive than ever, with major figures from stage, screen and music rubbing shoulders with some of grooming's most respected figures. So, without further ado, here they are.



Oliver Cheshire

A regular on the front row at London Fashion Week Men's, model Oliver Cheshire has walked for Dolce & Gabbana and Hugo Boss. "It's an honour to be a part of the prestigious *GQ* Grooming Awards," he says.



Paul Solomons

As *GQ* Creative Director, Paul Solomons is responsible for our most iconic covers. "Being involved in the Grooming Awards pushed me to assess my regime and introduced me to new and exciting brands," he says.



Teo van den Broeke

Few can compete with *GQ* Style & Grooming Director Teo van den Broeke's polished style. "There have been an extraordinary number of great launches this year," he says, "so the judging was difficult."



Nick Foulkes

GQ Luxury Editor Nick Foulkes knows a thing or two about the finer things in life. "One of the great excitements of the summer," he says, "was seeing packing cases of unguents and bladed objects arrive at my door."



Jodie Harsh

With a look as bold as the parties she plays at (*GQ* Men Of The Year being one of them), DJ Jodie Harsh is "obsessed with lotions, potions and making myself look amazing. This is my dream job," she says.



Luke Evans

One of Wales' most talented exports, actor Luke Evans starred alongside Emma Watson in Disney's blockbuster remake of *Beauty And The Beast* and more recently led the cast of Netflix's *The Alienist*.



Loyle Carner

Loyle Carner is British hip hop's new hero. Of his role as a Grooming Awards judge he says, "It's what I needed to tidy myself up and understand what is real and what is actually just fragranced olive oil."



Theo Walcott

At just 29, Theo Walcott already has 47 caps for the English national football team. Having started for Southampton, Arsenal and Everton, he is a top player on the pitch and, off it, one of the most well kept.



Eric Underwood

A former member of The Royal Ballet and now a regular at fashion weeks, Eric Underwood says, "Men have started to celebrate beauty products and I'm excited to have a voice in this movement."



Luke Day

As Editor of *GQ* Style and Fashion Director of *GQ*, Luke Day is one of the industry's most important figures. "I've always been obsessed with grooming," he says. "I've loved being able to rate the best products."



Chris Robshaw

As a former England Rugby Union captain, Chris Robshaw is a national sporting great. "Being part of these awards meant I could share my styling hacks for the active modern gentleman," he says.



Russell Tovey

Russell Tovey earned standout reviews for his performance in last year's National Theatre production of *Angels In America*. "Judging these awards means I'm now officially a gentleman, right?" he says.

Best New Facial Cleanser

Winner: Le Lait Fraîcheur D'Eau by Chanel

Luke Day: "I love that this cleansing milk requires a bit of time to be massaged in. Spending a minute using it each night is supremely relaxing." £32 for 150ml. chanel.com

Highly commended: In Two Minds Facial Cleanser by Aesop

GQ says: Need a facial cleanser that decongests your pores without stripping your skin of natural oils? We've found it. £23 for 100ml. aesop.com

Best Legacy Fragrance

Winner: Boss Bottled

Teo van den Broeke: "This is the ultimate timeless fragrance. It smells as masculine, understated and alluring now as it did when I was a teenager. For that reason it's my Best Legacy Fragrance." £79 for 200ml. hugoboss.com

Highly commended: L'eau Majeure d'Issey by Issey Miyake

GQ says: With notes of grapefruit, cashmeran and bergamot and a salty accord, this will take you from your city commute to the open beaches of the coast (figuratively speaking, unfortunately). £63 for 100ml. issey Miyake.com

Best Grooming Gadget

Winner: Supersonic by Dyson

Luke Day: "The best hairdryer ever. End of. Everything is a new concept, from the way it looks, feels and sounds, to the rapid results. Plus, there's no blowing your hair around like you're in a tornado, which is a bonus."

£299. dyson.co.uk

Highly commended: Genius 9000 by Oral-B

GQ says: After two brushes, teeth will be brighter, whiter and more Insta-ready. We "like". £150. oralb.co.uk



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Best New Fragrance

Winner: Sauvage eau de parfum by Dior

Luke Evans: "Sauvage was bought for me once and it just worked. For me, it's the perfect summer scent, ideal for warm Italian evenings."

£110 for 200ml. dior.com

Highly commended: Fucking Fabulous by Tom Ford

GQ says: Here, Tonka bean, orris root, vanilla, lavender and clary sage oil blend with bitter almond oil and rich leather. And if you're not out of puff saying all that, there's also a subtle hint of tobacco.

£205 for 50ml. tomford.com

Highly commended: Infusion Mandarine by Prada

GQ says: Can't get time off work for a trip to the Amalfi Coast? Don't worry, bitter orange, sweet balsamic, opoponax and neroli will whisk you off on an Italian adventure and you won't have moved an inch. £105 for 100ml. prada.com

Best Anti-Ageing Innovation

Winner: Anti-Ageing Face Serum by Scrubd

Nick Foulkes: "If anybody needs the anti-ageing properties of a miracle product it is me. Having had just one application of Scrubd's miraculous serum I was frequently mistaken for my ridiculously better-looking younger brother." £49 for 30ml. scrubd.com

Highly commended: Hydra-Sculpt Resculpting Perfector by Clarins Men

GQ says: This innovative new product sculpts slackening skin, tightens and firms it and even goes as far as reducing the production of fat cells. Ain't science great? £45 for 100ml. clarins.co.uk

Best New Sun Care

Winner: Day Rescue Defense Lotion SPF 35 by Lab Series

Loyle Carner: "My missus has been on my case about using sun cream every day. I was sceptical for ages, but after using this on holiday I kept using it when I came home. Safe to say I'm glowing." £31 for 50ml. labseries.co.uk

Highly commended: Protective Facial Lotion SPF 30 by Aesop

GQ says: Built around the anti-oxidising magic of green tea, this is indispensable for anyone living in polluted urban environs. £27 for 150ml. aesop.com

Best New Moisturiser

Winner: The Rich Cream by Augustinus Bader

Chris Robshaw: "As an athlete I find myself pretty well battered by the elements, so repair and protection are my main skincare concerns. This cream locked in moisture for longer and noticeably reduced fine lines." £205 for 50ml. augustinusbader.com

Highly commended: Maximum Hydrator by Clinique For Men

GQ says: A long-lasting lotion that dehydrated skin will drink down deep. £36 for 48ml. clinique.co.uk



Best Spa

Winner: Espa Life At Corinthia

GQ says: London's best spa for good reason. Situated over four floors, it has everything you want and probably more, from a floor dedicated to thermal treatments to a brand-new "technogym" (yes, that's a thing). What do we go for? The Harmonising Rose Salt Treatment, of course. It's a 120-minute escape from mundanity. From £125. espalifeatcorinthia.com

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*Nielsen GB ScanTrack Total Coverage Unit Sales 52 w/e 2 December 2017.



body wash



face scrub



under eye serum



anti-ageing moisturiser



Best Haircare Product

Winner: Revitalizing Fortifying Serum by Sisley

Eric Underwood: "I've got curly hair and this serum helps me control it, especially when brushing. Even better, it keeps down frizzy bits, which is typically a tough task." £135 for 60ml. sisley-paris.com

Highly commended: Control GX Grey Reducing Anti-Dandruff Shampoo by Just For Men

GQ says: Stress can cause a lot of things: weight-loss, anxiety, the list goes on. It can also cause grey hairs and dandruff. Just For Men has come up with this, and it works – not that we've got anything to stress about. £9 for 147ml. justformen.com

Best New Styling Product

Winner: Change It Up Texturising Clay by House 99

Paul Solomons: "Perfect for my shorter hair style, this did the job and didn't leave a sticky mess in my hands." £15 for 75ml. house99davidbeckham-usa.com

Highly commended: Heavymade by Hanz De Fuko

GQ says: If you're looking for a pomade that lasts, this is it. It's water-based and gives clean shine and extreme hold. £20 for 60ml. hanzdefuko.com

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the global
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Sam
Arie

In 2010, using solar power
your kettle would have cost
about £0.075. By 2020, according to
estimates by our research team at
UCL, the cost will have fallen to half
a penny. By 2030, the cost could be as
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This is great news for the planet, as
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renewables could soon be
all the alternatives –
wave of corporate
sector. Current
major European
names in
renewable
turnover

The writer is director of the Institute for Fi-
cal Studies



Best New Limited Fragrance

Winner: Viking by Creed

Luke Evans: "Creed always nails it. Viking is a masculine yet refined scent and I always feel like the quintessential gentleman when I wear it." £185 for 50ml. creedfragrances.co.uk

Highly commended: Note Di Colonia IV by Acqua Di Parma

GQ says: Paying homage to Giacomo Puccini's passionate opera *Manon Lescaut*, this really sings. £298 for 150ml. acquadiparma.com

Best Eye Treatment

Winner: Age Defence Eye Roll-On by Bulldog

Paul Solomons: "The perfect antidote after a (very) late night." £10 for 15ml. bulldogskincare.com

Highly commended: Revitalizing Eye Cream by Malin & Goetz

GQ says: This cream forms a barrier beneath your eyes that helps keep unwelcome lines from coming back. £85 for 15ml. malinandgoetz.co.uk



Best Wellness Experience

Winner: James Harknett, bespoke spray tanner at W London

GQ says: James Harknett is one of the country's leading tanning experts (and we don't mean he's the first to the sunloungers when holidaying in Spain). Based at the W Hotel's Away Spa, Harknett offers four premium treatments that will leave you looking naturally bronzed, from the subtle "South Beach", which enhances your abs, to the "Doha", for a just-back-from-holiday look. From £50. jamesharknett.co.uk

Highly commended: Mint

GQ says: Conceived as a solution to a busy schedule (like yours, we assume), this on-demand app-based grooming service will bring practitioners to you, anywhere in London, whether you're after a facial, a buzzcut or a quick mani-pedi. From £18. mintondemand.co

RICHARD JAMES

SAVILE ROW





Barber Of The Year

Winner: Carmelo Guastella at Gielly Green, Four Seasons Hotel Ten Trinity Square, London

Teo van den Broeke: "I've been aware of Carmelo Guastella's work for years. First, as head of the barber's shop in Dolce & Gabbana on Bond Street and now for his work at the new Gielly Green salon. Guastella is a quiet hero of the cutting community. That's why he's our Barber Of The Year 2019." *From £30. giellygreen.co.uk*

Highly commended: Stel Nicolaou at Cutters Yard, London

GQ says: Ruling the roost at Aveda's post in Southwark, Stel Nicolaou is a wizard with the scissors. *From £15. cuttersyard.com*

Best New Shaving Product

Winner: Maca Root & Aloe Softening Shaving Cream at The Body Shop

Jodie Harsh: "I love this product. It smells like a dessert, slides on like a dream and lubes me up a treat. It slathers to quite a luxurious consistency. Lovely." *£9 for 200ml. thebodyshop.com*

Highly commended: Shave Tonic by Baxter Of California

GQ says: Featuring rosemary, eucalyptus and spearmint, this pre- and post-shaving tonic uses nature's finest ingredients to relieve your skin of irritation. *£18 for 120ml. baxterofcalifornia.com*



Best New Razor

Winner: Limited Edition Flexball With Razor Stand by Gillette

Chris Robshaw: "Rugby players don't need to look neat on the pitch, obviously, but after games I speak at a lot of black-tie galas, where it's a bit more crucial. The Flexball got into all the hard-to-reach places without triggering the rash I'm prone to and left my jawline and neck looking sharp." *£10.99. gillette.co.uk*

Highly commended: Hydro 5 Sense Energize Razor by Wilkinson Sword

GQ says: This, we can confirm, is the safest shave we've ever had, thanks to a built-in shock absorber that adjusts automatically to the pressure you place on your skin. *£13.99. wilkinsonsword.co.uk*



Washbag by **Bottega Veneta**, £585. Washbag by **Aspinal Of London**, £160. Candle by **L'Artisan Parfumeur**, £60. Shaving brush by **Czech & Speake**, £100. All at Harrods. *harrods.com*. Notebook by **Smythson**, £75. *smythson.com*. Pens by **Caran d'Ache**, from £572. *carandache.com*. Glasses by **Oliver Peoples**, £223. *oliverpeoples.com*. Comb by **Buly 1803**, £52. At *mrporter.com*. GQ shot at The Celestine and Regent suites at Hotel Café Royal. *hotelcaferoyal.com*

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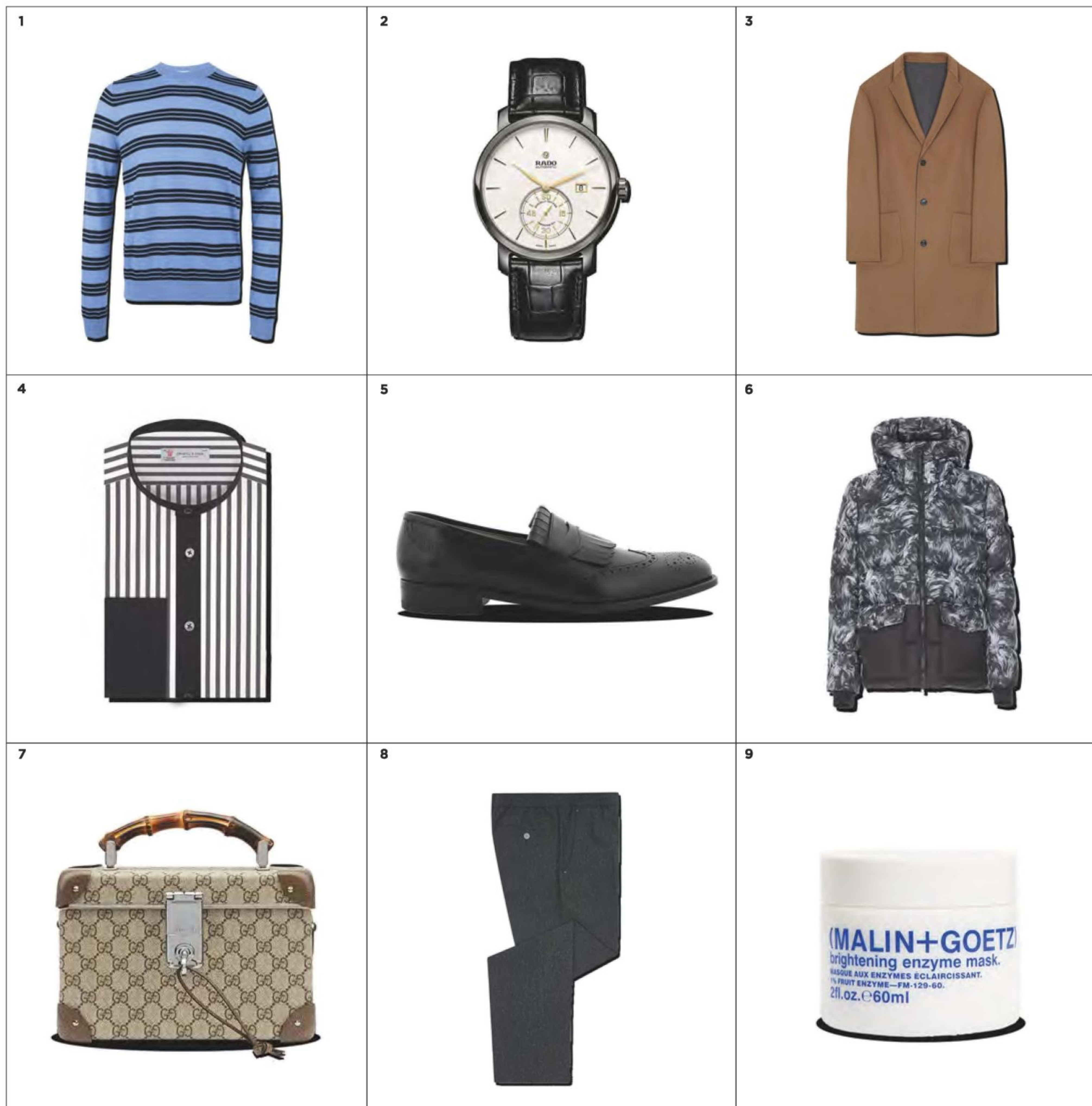
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The GQ Preview: November

Bringing you the very latest in fashion, grooming, watches, news and exclusive events

Edited by **Sophie Clark**



- 1 ▶ Long-sleeve T-shirt by **Pringle of Scotland**, £225. pringleScotland.com 2 ▶ Petite seconde Automatic COSC watch by **Rado**, £2,050. rado.com
 3 ▶ Limited Edition handmade reversible wool coat by **Massimo Dutti**, £249. massimodutti.com
 4 ▶ Evening shirt by **Turnbull & Asser**, £265. turnbullandasser.co.uk 5 ▶ Dasio loafers by **Manolo Blahnik**, £695. manoloblahnik.com
 6 ▶ Sierra Sheepskin jacket by **Woolrich**, £650. woolrich.eu 7 ▶ GG case with metal closure by **Gucci**, £1,510. gucci.com
 8 ▶ Trousers by **Remus Uomo**, £75. remusuomo.com 9 ▶ Brightening enzyme mask by **Malin + Goetz**, £48. malinandgoetz.co.uk

◀ We Love
The out-of-this-world
backpack by Philipp Plein

Have you ever wanted to travel to a galaxy far, far away? Look no further than Philipp Plein - he has a meteor shower of new accessories to make your winter style game out of this world. Take this monochrome backpack emblazoned with "Caution! Plein" tape next to "Danger, Fireworks!" patches, just daring you to enter the Plein universe. It's time to channel your inner sci-fi hero and take a trip to a world where functionality and fantasy collide.

'No Mercy On Mercer Street'
Backpack by **Philipp Plein**,
£675. plein.com



Model wears all clothes by **BOSS**



1

1. BOSS bottled 50ml, £49
2. White trainers, £269 3. Blazer, £499 4. Cashmere sweater, £369
5. Bag, £595. All by **BOSS**. Available at hugoboss.com



3



2



4



5

GQ x HUGO BOSS reader event

Join Team GQ and BOSS for an exclusive evening of shopping and style

Feeling like you're in need of a style update? Or perhaps you want to invest in some new season must-haves. Maybe both! On Thursday 8 November, we're teaming up with luxury fashion brand BOSS to host an exclusive event for GQ readers at the flagship Boss store on Sloane Square. From 7-9pm, guests will be treated to 20 per cent discount on all instore purchases* as well as enjoying a style talk hosted by GQ's Style & Grooming Director Teo van den Broeke. Sip on cocktails and devour canapés while you listen to GQ style

advice – from tips on how to wear broken suits to the best way to dress down tailoring with sweatshirts and trainers. There will also be a pop-up barbers on the night offering complimentary grooming treatments throughout the event. And the fun doesn't stop there. Why not update your accessories collection? Take full advantage of the complimentary instore personalisation on small leather goods. The first 50 guests to spend £100 or more during the event will also receive an exclusive goodie bag to take away with them.

To attend the event just **RSVP** to **GQReaderEvent@condenast.co.uk**. In the meantime, take a look at our BOSS top picks that will be available to buy on the night.

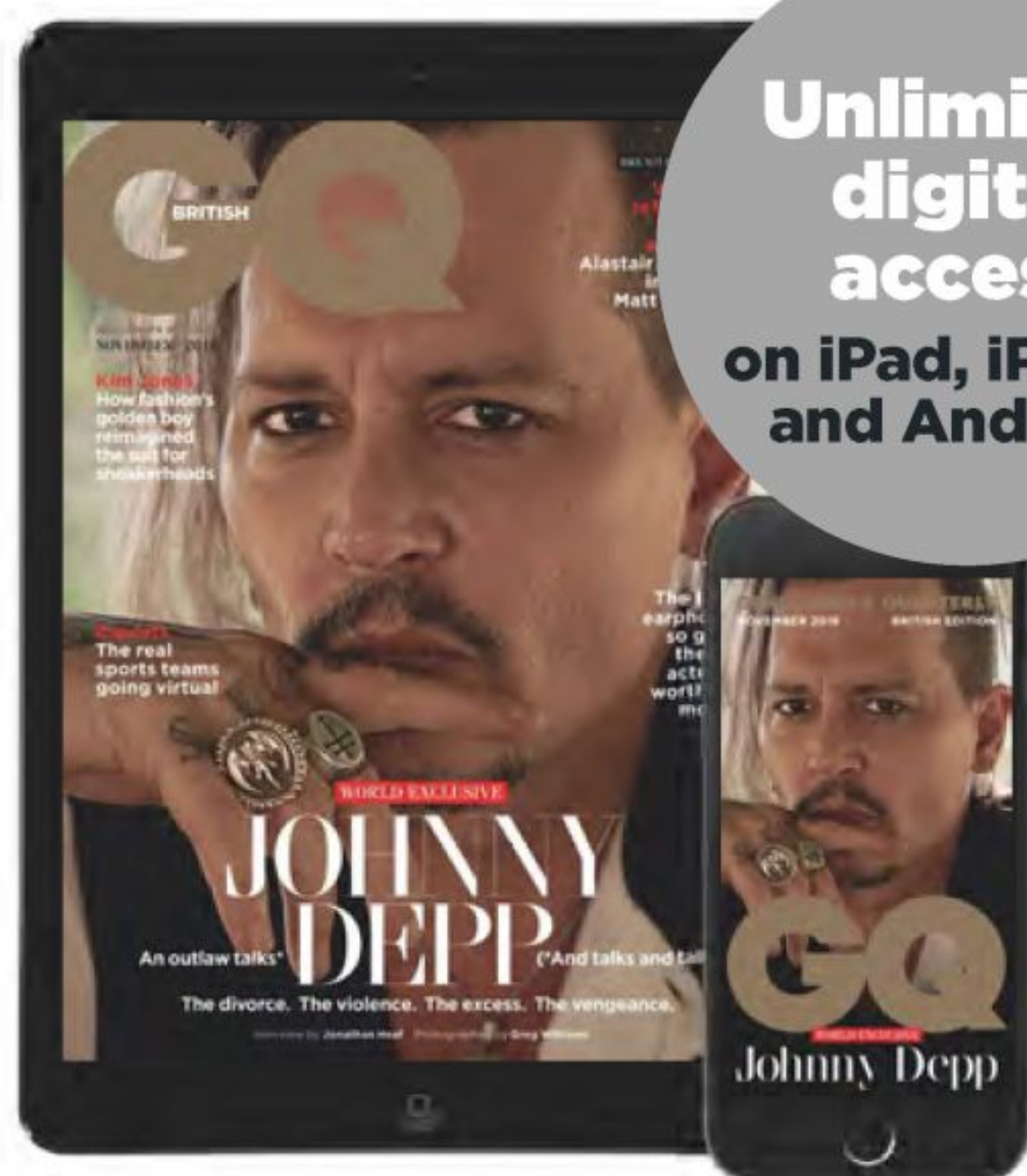
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GO **Cars**

Edited by **Paul Henderson**

Nissan and bodywork visionaries Italdesign (they're Italians and they design cars, you see?) mark a joint 50th anniversary with the GT-R50



Want one?
That's lucky: there is only one

GT-Rs have been transforming fanboy racers into Silicon-tuned road kings for 50 years. Here, we drive Nissan's 710bhp birthday present to itself

Story by **Jason Barlow** Photographs by **James Lipman**

The Pacific Coast Highway through Big Sur is suffused in spirituality. Fifty years ago, the prime movers of the counter-culture fermented revolutionary thoughts here, as the previous year's summer of love nursed a monumental hangover. In Japan, Nissan showed off the first GT-R, a reimagining of the Skyline saloon that would ignite a whole new automotive subculture. In Turin, car design tyro Giorgetto Giugiaro founded his company Italdesign, and would go on to author dozens of the world's most important cars.

So it isn't just the forces of physics that are pressing onto me as I exit another Californian hairpin. It's the weight of history. There's jeopardy, too, because the car in question is the Nissan GT-R50, a joint 50th birthday present pitched by Italdesign to the Japanese giant, which also showcases the Italians' coachbuilding and manufacturing capability. Plans are afoot to make 50, and they'll cost at least £800,000 each. Right now, there's only one... and this is it.

Hot off three days upstaging the more obvious stars of the 2018 Quail Lodge gathering and Pebble Beach, the two most prestigious concours events in the world. But it's also part of a resurgent coachbuilding narrative continuum, which traces its roots back to the wildly decorous one-offs that real-life Jay Gatsbys and their European equivalents blazed a trail in. The GT-R is talismanic for the new-age Gatsbys of Silicon Valley and the West Coast's rap oligarchs.

Re-bodying this car is an interesting aesthetic challenge. GT-R fanboys and girls know it as "Godzilla", but even that's almost too organic: this is a slab-sided, stubborn-headed machine, a car that turns the driver into Robocop. Emotional, for sure, but not in the same way that an Aston Martin or Ferrari is emotional.

For the GT-R50 makeover, gold is definitely a thing and it coats the carbon-fibre elements on the nose and tail in a way that makes it look like another car is trying to force its way through. It's also there in the "samurai blade" cooling outlets behind the front wheels.

The effect is set off in stellar fashion by twin rear lights that really do look like they're floating free. A huge moveable rear wing and diffuser anchor the GT-R50 in aerodynamic reality, but in every other sense this is an expert amalgam of European sensibilities and Japanese anti-design. The gold motif continues inside. It's beautiful, but not as we know it.

Fans know the GT-R as 'Godzilla', but that's too organic. This is a slab-sided car that turns the driver into Robocop



Nissan GT-R50

Price
£800,000

Engine
710bhp, 3.8-litre
twin-turbo V6

Contact
nissan.com

With gold carbon-fibre elements, Brembo brakes and 21-inch rims, this is 50 years of the GT-R, reduced to its raw, grunting essence



"My former boss Nakamura-san mentioned to me during the development of the current GT-R that if someone complimented him on the car's beauty, he'd failed," Nissan design VP Alfonso Albaisa explains. "The GT-R's mystique and its very DNA is that of a beast. It's brutal in appearance but science-like in its precision. I find this to be essential as well and there's a Japanese aesthetic that's a must. That said, it must come naturally, because the GT-R is an accumulation of many necessary things."

Self-restraint while driving is also necessary. The GT-R50 has been overhauled by Nissan's Nismo motorsport arm, so what lies beneath is as compelling as its new tailor-made Italian suit. It's powered by a hand-made 3.8-litre V6 making 710bhp, there are GT3 competition-spec twin turbos, enlarged intercoolers, a heavy-duty crankshaft, pistons, connecting rods, reworked intake and exhaust, beefed-up dual-clutch 'box and reinforced diff. The rear suspension uses Bilstein continuously variable dampers, there are huge Brembo brakes (also Italian) and 21-inch carbon-fibre wheels wear Michelin Pilot Super Sport tyres.

Age has not withered the decade-old GT-R's ability to startle. It's not a subtle nor particularly agile car, but it monsters its way down the road like nothing else, a relentless hi-tech bruiser that you sense won't take no for an answer, irrespective of the question. Now it does it with renewed swagger.

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Found! The original Bullitt Mustang

Just when movie buffs and petrolheads had parked all hope of finding cinema's most celebrated long-lost car, we tracked it down. One careful owner? Don't you believe it...

Story by **Jason Barlow**



The car chase in *Bullitt* is the stuff of legend: the Highland Green Mustang Fastback, possibly the most revered movie car of all. Warner Bros bought two. Word was, one was lost in Mexico somewhere. The other? Who knew.

Well, I'm sitting in it right now, barely able to believe it. This is the car that enjoyed 90 per cent of the screen time, while the other "jump" car did the really hard yards. Gluey traces on the rev counter betray a sticker placed there advising the movie's star not to over-rev the big-block V8. Can't imagine he paid much attention. There's no head lining inside, the wood trim is faded and the bodywork even has patches of corrosion. In old car parlance, this Mustang is heavily "patinated", but we're practically inhaling Steve McQueen in here.

Its owner is Nashville-based Sean Kiernan. "For 40 years," he says, "it was a total secret." Kiernan's father, who had been chasing a Mustang with the 390-cubic-inch "big block" engine, found one for sale in the classified section of *Road & Track* magazine. "October



Two Mustangs starred alongside Steve McQueen in *Bullitt*. One was lost in Mexico. The other... see above and below

1974 issue," says Kiernan. "It was incorrectly advertised as the 'Bullet' car. I think my dad paid about \$4,000 for it."

A full rebuild was only started in 2014 and the car's now worth around £3 million. It sounds spectacular and it's as beautifully gnarly as only late-Sixties US muscle cars can be. But its imperfections are what make it so utterly extraordinary. "The camera mounts under it are ugly welded things. There's another on the left front that's welded over the fuel line and a weld on a bumper bracket. There's a hole in the trunk for the smoke machine. The reason the car has a new bumper, coincidentally, is because my grandfather backed into it twice."

One unexpected upgrade is imminent, however. "My daughter is at school with Jack White's kids," Kiernan says, of the trained upholsterer-turned-rock star. "I've asked him if he wants to fix up the driver's seat..." **GQ**

It sounds spectacular and it's as beautifully gnarly as only late-Sixties US muscle cars can be



Photograph Allstar

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More than just a gym

Royal pharmacist John Bell & Croyden is taking health and wellbeing to the next level

John Bell & Croyden may have started out as pharmacists in 1798, but that doesn't mean it's not always innovating and looking to the future. It has been responsible for introducing hundreds of new products to the UK in the past 220 years, and has been pharmacist to Her Majesty The Queen since 1958. Now with its latest move, it could shake up the way we think about health, fitness and wellbeing forever.

To celebrate the launch of its new in-store nutrition clinic, John Bell & Croyden is partnering with esteemed Belgravia gym Bodydoctor, which means that from now on gym members will have access to John Bell & Croyden's InResidence Nutrition clinic and services. What's more, John Bell & Croyden's nutritionists will also be on call at the gym every Monday to offer bespoke nutrition advice and consultations. Customers can have their first consultation there, with follow-up appointments taking place at their famous flagship store on London's Wigmore Street.

As anyone who's visited the pharmacy on Wigmore Street will already know, John Bell & Croyden has long been expert at offering world class holistic services, as well as a curated selection of the best health and grooming products for men that the world has to offer. It's



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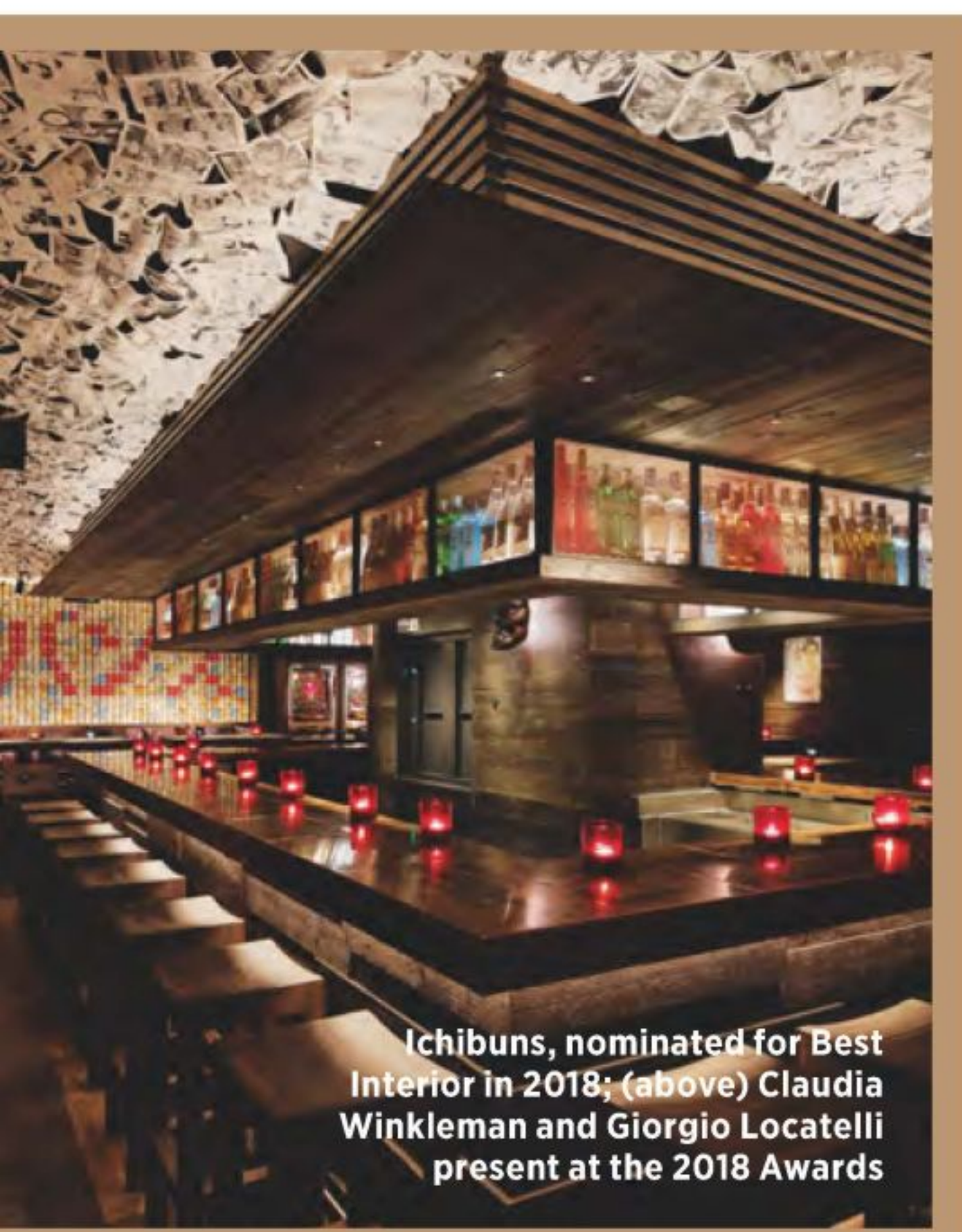
products are already there on the doorstep of Londoners and available to the nation at the click of a button. Now, any customer who buys a subscription to Bodydoctor will also be able to utilise the InResidence Nutrition services provided by John Bell & Croyden, as well as other available services, which already includes InResidence Beauty, Doc Tap, The Hair Clinic and much more.

Its team of experts and trusted healthcare professionals are always on hand to guide you and to recommend solutions that really work for you. It is time we stopped thinking of the gym as somewhere we go to work out, and to start thinking of it as somewhere where we can care for our whole bodies – inside and out.

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Soho Farmhouse, part of Soho House Group, our 2018 Innovator Of The Year; (left) grilled asparagus at Smoke & Salt, nominated for Best Breakthrough in 2018; (below) Jamie Oliver with Ruth Rogers, winner of the 2018 Lifetime Achievement Award



Ichibuns, nominated for Best Interior in 2018; (above) Claudia Winkleman and Giorgio Locatelli present at the 2018 Awards



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PRESENTS

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FOOD & DRINK AWARDS

2019

Now in our fifth year, it is our great pleasure to welcome you once again to the annual GQ Food & Drink Awards, supported as ever by our partner Veve Clicquot. Voting starts today and we want you to tell us the restaurants, bars, hotels and pubs that are setting new standards in hospitality. From Michelin-star meals and killer cocktails to kitchen innovators and culinary kingpins, nominate your favourites and our panel of expert judges will do the rest. We can't wait to hear what you think...





The Palomar, winner of Best Restaurant in 2015; (right, from top) linguine at Ruth Rogers' River Café; Bob Bob Ricard, Best Interior 2018



Best CHEF

We are looking for gastronomic credibility, creativity, passion and precision.

Previous winners: Nieves Barragán Mohacho; James Lowe; Phil Howard; Paul Ainsworth.

Best RESTAURANT

Our winning restaurant must have great food, a special ambience, outstanding staff and brilliant decor.

Previous winners: The Palomar; Kitty Fisher's; Clipstone; Core By Clare Smyth.

Best SOMMELIER

What we want from a sommelier is expertise, knowledge and charm, plus the skill to create a jaw-dropping wine list.

Previous winners: Michael Sager and Charlotte Wilde; Ruth Spivey; Leah Kirkland; Sonal Clare.

Best INTERIOR

Bold, striking and creative, a beautifully designed interior is as important as the food and drink.

Previous winners: Berners Tavern; Chiltern Firehouse; 45 Jermyn St; Bob Bob Ricard.

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From top: Former winners, presenters and judges Paul Ainsworth and Tom Kerridge; Jason Atherton and Tara Bernerd; Robin Hutson and Mark Hix; (left) Whiskey Sour at The Devil's Darling, nominated Best Bar 2018

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THE GO **DROP**

Edited by **Bill Prince**

Tony Parsons advises on the pros and cons of a professional reboot p.142 **Charlie Burton** explores the growing capital (and potential pitfalls) of esports p.145 **Dorian Lynskey** underlines the importance of the Wu-Tang Clan's debut album p.146 **Matthew d'Ancona** tackles the complexities of trans rights p.149 **Kamal Ahmed** prefaces his memoir on race and identity in Britain p.150



Photograph Universal Pictures

Watch this space Ryan Gosling and the Oscar-winning director of *Whiplash* and *La La Land*, Damien Chazelle, travel to... the moon? The team-up (if not the star) seems an unlikely one to tell Neil Armstrong's tale, but the result – soaring, visually stunning, Gosling as ever on point – puts *First Man* first in the Oscar race. *Out on 12 October.*

Job going off the rails? You know what to do...

When trades, companies – hell – whole industries are getting the axe quicker than you can say P45, avoiding career catastrophe is not about riding the ups and downs, but jumping the tracks entirely

Story by **Tony Parsons** Illustration by **Fergs Illustrations**



In every career there comes a point when you are all washed up. Your face no longer fits. Your stock is falling. Your friends and fans are gone. Career stall can strike at any time. And it does.

I had early quarter-life career stall when I was a washed-up music journalist who had just turned 25. Then I had midlife, middle-career stall when I was a washed-up newspaper columnist with a new editor who was a budget-slashing bean counter. And then I had late career stall when I was a washed-up novelist whose last No1 was ten years ago. That is a lot of lows but fairly typical of these uncertain times. “The iron rice bowl” is what the Chinese called a job for life. But nobody talks about iron rice bowls any more, not in China nor anywhere else. The old career flight paths no longer exist. From Beijing to Brooklyn, from Soho to Shanghai, every job ends and probably a hell of a lot sooner than you were anticipating.

“People are no longer working at the same jobs for 40 years, with the safety net of

pensions waiting at the end,” Jenny Blake writes in her book *Pivot: The Only Move That Matters Is Your Next One*. “The average employee tenure in America is now four to five years and job roles change dramatically within those four to five years. Among workers 25 to 34 years old, the average tenure drops to three years. Job security has become an antiquated idea, a luxury most people today do not enjoy, whether they are aware of it or not.”

And so you wake up at four in the morning wondering how you will pay the bills, and if you will ever find another job, and with the cocky certainties of youth kicked right out of you. In Piers Morgan’s immortal phrase, “One day you’re the cock of the walk and the next day you’re a feather duster.”

And when your turn to play the feather duster comes around, when the way you have been working is simply no longer delivering the results you want, you have two choices. You can crawl away and die. Or you can make a career pivot.

The younger you are, the greater your need to master change in a volatile working world. But the career pivot is nothing new. A century ago there was some blacksmith thinking, “Well, the world will always need horseshoes,” who suddenly gawped to see a Model T Ford chugging over the horizon. Sooner or later, we are all that blacksmith holding a horseshoe the world doesn’t want.

My mother had six brothers and some of them worked as hot metal printers in the old Fleet Street. When everything changed in the Eighties, their skill set was abruptly and brutally overtaken by technology and time. But nobody is immune from that kind of professional atrophy. While the hot metal printers were watching their livelihoods disappear, the journalists working upstairs were witnessing a massive expansion of the newspaper and magazine industry. But now the golden years of print have also slipped into the mists of history. We like to think that we will reach a

point when our struggle is over. It is an illusion. I thought that when I landed my first job in journalism, at the *NME*, I would be made for life. But after three years of sex and drugs and staying up for 72 hours straight I was suddenly 25 and – at the *NME* of the time – a done old man who had to work out what to do with his next 50 years.

And then I thought that if I was a national newspaper columnist with a six-figure rolling contract surely everything would be a walk in the park. And for a long time it was true. But after almost 20 years writing a weekly column for a red-top tabloid, the incoming editor decided that expensive columnists had no place in his penny-pinching world of managed decline. And I was out.

And, like every writer in the world, I believed that if I had a big bestselling novel then I would be made for life. I wrote a book called *Man And Boy*, which sold millions, and followed it with a string of No1s. But then the hits unexpectedly stopped coming and a decade somehow slipped by. That is what happens. You just run out of road.

And then you change or die.

The annals of career pivot mythology will tell you that Harrison Ford was once a carpenter, Walt Disney once worked for a newspaper, Ellen DeGeneres once shucked oysters, Sylvester Stallone once cleaned lion cages, Rod Stewart once dug graves. But these were not career pivots. A career pivot is not the same as waiting for your real life to start.

Almost all career pivots are born from some sort of desperation, even if it is the desperation of the unhappily employed. On World Mental Health Day in 2017, it was reported that almost three quarters of a million workers in the UK get sick notes from their doctor every year because of their mental health – the lowest ranking for job satisfaction in the Western world, with nearly a quarter of Brits reporting feeling deeply unhappy at work. And all those depressed workers know it can't go on forever. Something has to change.

"Typically, a pivot isn't something undertaken as a curious experiment, but is in fact a business imperative for survival," wrote Lisa Haugh on entrepreneur.com. Haugh listed all the signs that it is pivot time – your job has changed, your skills are losing value or relevance, you feel restless/unhappy/bored. Or you are painfully aware that, sooner rather than later, the axe is going to fall.

"If you can see the writing on the wall (your job is in jeopardy, your company is in trouble, etc), don't just keep your head down and hope it will pass," advised Waugh. "Get your house in order now, so you're ready to act."

It is true that certain career pivots are made from what looks like leisure. I recently sat next to an old friend at dinner in Hong Kong, a successful lawyer, and he spoke of his dream of giving up the legal profession to grow wild ginseng on the farm he had just bought. He is in his fifties and a major pivot was creeping up on him, because if he was going to make serious life changes then it was getting close to now or never. So his was a different kind of desperation to the about-to-be-sacked or the miserably employed – my friend could feel mortality panting down the back of his neck. Time was running out. One way or another, we all have our career pivots thrust upon us. It has got nothing to do with fulfilling yourself, or chasing your dreams, or being on a journey. You make your career pivot just to stay alive.

In 2005, Steve Jobs delivered a speech to graduating students at Stanford University that has since entered legend. It encompassed everything – dropping out of school, work, love, cancer, death – but at the heart of his address was the career pivot that was forced upon him when he was pushed out of Apple at the age of 30, ten years after he had started the company in his parents' garage with his friend Steve Wozniak.

"What had been the focus of my entire adult life was gone," recalled Jobs, "and it was devastating." But in the five years after being kicked out by Apple, Jobs started a company called Pixar, another company called Next and fell in love with Laurene Powell, who became his wife. When Apple bought Next, Jobs returned to the company and helped transform Apple into the most successful company on the planet.

"I'm pretty sure none of this would have happened if I hadn't been fired from Apple," Jobs said. "It was awful-tasting medicine, but I guess the patient needed it. Sometimes life hits you in the head with a brick. Don't lose faith. I'm convinced that the only thing that kept me going was that I loved what I did. You've got to find what you love."

Jobs was talking about everything – finding a job you love, a partner you love and a life you love. But he acknowledged that his rocky path to happiness took years. Meaningful change can't be done on a whim, or quickly, or from a need to prove the wicked world wrong about you. Sometimes you are not quite ready for a career pivot. Sometimes you just have to stay in the game.

"The only way to be truly satisfied is to do what you believe to be great work," said Jobs. "And the only way to do great work is to love what you do. If you haven't found it yet, keep looking. Don't settle. As with all matters of the heart, you'll know when you find it."

A career pivot is never a gamble. It is always an investment. Although the successful pivot is almost always born from real despair – because staying exactly where you are is no longer an option – a career pivot is never like buying a lottery ticket. The perfect career pivot – the reinvention that puts you where you need to be next, the reboot that gets your professional mojo firing on all cylinders again – is never ever a leap in the dark. It is never an accident. It will not just happen. Pivoting takes planning and preparation. To make a career pivot work, you must be realistic, patient and willing to work harder than the competition. Putting in a good shift is not enough. It takes more. It takes everything. Hardest of all, it often takes funding. For my last career pivot, I cashed in my life savings so I could take two years to write a book without a contract.

In the winter of 2010, I went to a film screening organised by Sam Mendes, at the time best known as the director of the Oscar-winning *American Beauty* – commercially successful, critically acclaimed but undoubtedly on the arty side of the street. Over a glass of wine, Mendes dropped his bombshell: "I'm directing the next James Bond film," he said.

This now seems like a brilliant career move – that first 007 film Mendes made, *Skyfall*, is the only truly great Bond movie – but at the time it was jaw-dropping in its audacity, a career pivot to stun the world. I went home and started doing what Mendes was doing in preparation for his film – rereading the Ian Fleming books. And by the time I finished the first page of *Casino Royale*, I knew I wanted to write a series of books about my own hero, my own private Bond.

There were major practical problems – it might not sell; it could be crap – but by cashing in my life savings, I would give myself two full years to get it right.

As I neared completion, I was sick with anxiety. If the book flopped then my family would have to sell our house. Here is the problem for the grown-up making a career pivot: you roll the dice not just for yourself but for everyone you love.

But this particular career pivot had a happy ending. The book – *The Murder Bag* – sold within 24 hours of my agent sending it out and then went to No1 on the *Sunday Times* bestseller list. But what I remember is how everything was running down for me before I made that career pivot. My newspaper contract was not being renewed. My book sales had dried up. Everywhere was the weight of failure. I woke up worrying that the best was behind me. I was desperate. But then that's when you are most likely to make a successful career pivot. When there is nowhere left to turn.



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2017	CNI Best Brand Financial Performance In Native Advertising	2007	BSME Magazine Of The Year
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2016	Ciclope Festival Finalist, Best Direction	2006	P&G Awards Best Styling (GQ Style)
2016	Lovie Long Form Or Series Video First Place	2006	MDA/MJA Press Gazette Awards Interviewer Of The Year
2016	Lovie Long Form Or Series Video People's Choice	2006	MDA/MJA Press Gazette Awards Best Designed Consumer Magazine
2015	DMA Men's Lifestyle Magazine Of The Year	2006	MDA/MJA Press Gazette Awards Subbing Team Of The Year
2015	FMJA Stylist Of The Year (GQ Style)	2006	PPA Writer Of The Year
2014	BSME Digital Art Director Of The Year	2005	PPA Writer Of The Year
2014	DMA Designer Of The Year	2005	Magazine Design Awards Best Cover
2014	TCADP Media Award	2004	Association Of Online Publishers Awards Best Website
2014	FPA Feature Of The Year	2004	BSME Magazine Of The Year
2014	FPA Journalist Of The Year	2003	PPA Writer Of The Year
2014	Amnesty International Media Award	2002	BSME Magazine Of The Year
2014	PPA Editor Of The Year	2002	PPA Writer Of The Year
2014	FMJA Online Fashion Journalist Of The Year	2001	BSME Magazine Of The Year
2013	EICA Media Commentator Of The Year	2001	PPA Designer Of The Year
2013	DMA Men's Lifestyle Magazine Of The Year	2001	Printing World Award
2013	BSME Editor Of The Year	2000	Total Design Award
2013	FMJA Outstanding Contribution To London Collections Men	2000	Jasmine Award Winner
2013	PPA Magazine Writer Of The Year	1999	Printing World Award
2012	Mark Boxer Award	1999	Jasmine Award Winner
2012	BSME Editor Of The Year	1999	PPA Designer Of The Year
2012	DMA Lifestyle Magazine Of The Year	1995	Ace Press Award Circulation
2012	Help For Heroes Outstanding Contribution	1995	Ace Press Award Promotion
2012	Px3 Prix De La Photographie Paris Gold Medal	1995	PPA Columnist Of The Year
2011	Foreign Press Association Media Awards, Sports	1994	PPA Publisher Of The Year
2011	Amnesty International Media Award	1991	British Press Circulation Award Best Promotion Of A Consumer Magazine

Technology

No, this isn't boxing or MMA... esports is muscling in

Money is pouring into competitive video gaming like never before – but is it a bubble?

Story by **Charlie Burton**



Dota 2 tournament 'The International' has a \$25 million prize pool (and no female players)

Here's an unscientific hypothesis: if you're over the age of 30, you've probably heard about esports – competitive video gaming usually for a cash prize – but you haven't appreciated how big a deal it is.

The numbers tell quite a story. The market intelligence company Newzoo estimates that the global esports audience will hit 380 million people in 2018, producing total revenues of £700m, an increase of 38 per cent year on year. And the momentum is only picking up. Last December, the world's first dedicated esports arena, in China, hosted its first event and, in March, a similar proposal was unveiled for North America: a \$10m (£7.7m) purpose-built stadium in Texas. At the time of writing it was announced that *Dota 2*'s "The International" tournament would have the biggest esports prize pool ever, \$25m (£19.3m), making this the seventh year in a row that the tournament has broken its own record.

While esports is well established in North America and Asia, where players such as South Korea's "Faker" (aka 22-year-old Lee Sang-hyeok) have become global stars, netting millions a year, in Britain the scene is relatively underpowered. That's why two years ago Chester King set up the British Esports Association, appointing former culture secretary Ed Vaizey MP as its vice chair, to "promote esports in the UK, increase its level

of awareness, improve standards and inspire future talent". King is a veteran in the world of traditional sports – he runs the golfing country club Stoke Park and has worked for the FA, Lord's and the Rugby Football Union – and he wants to create British esports champions. "What we need is heroes. It's a bit like tennis: I'm sure in ten years' time there will be a whole load of Scottish kids who want to be the next Andy Murray. [But] no one's doing a good enough job promoting the heroes in esports." And there is talent to be nurtured: in 2017 a Brit, Spencer Ealing, won the FIFA Interactive World Cup. The ambition is that British players will also start to dominate in more popular esports titles, such as *League Of Legends*, in which players battle it out in a virtual arena, or *Counter-Strike: Global Offensive*, where terrorists and counterterrorists take on one another with grim realism. And when all this is poised to take annual revenues of \$1.6 billion by 2021, well, why not?

Yet there are murmurings. Some in the industry worry about the speed at which money is pouring in – and where it's coming from. Could we, they ask, be in an esports bubble? Newzoo's 2018 Global Esports Market Report says that 59 per cent of esports income is from sponsorship and advertising deals. Compare that to the Premier League, which, according to Deloitte, attributes only 26 per cent of its

revenues to sponsorship and other commercial sources. That makes esports vulnerable to the whims and demands of third parties. And then there's the issue of traditional sports teams making forays into esports. The German football team FC Schalke has acquired a *League Of Legends* squad, for instance, and the NBA's Philadelphia 76ers owns Team Dignitas, which competes across a variety of titles. This has injected significant money into the sector, but if those sports teams don't see a return on investment they could decide to withdraw just as fast as they plunged in. The British Esport Association's content director, Dominic Sacco, speculates that if this were to happen – noting that it may well not – it might create a wider problem. "It could create a domino effect where other sports brands think, 'They're getting out, we haven't seen good traction, we're going to get out as well.'"

So what should esports do to safeguard its future? While Newzoo senior market analyst Jurre Pannekeet does not foresee sponsorship drying up, he does believe that it's vital the industry finds ways to directly monetise viewers. "Right now, most content is freely available to watch, [while] merchandise and ticket revenue is still relatively low," he says. The elephant in the room, though, is the lack of women on the major teams. A 2014 study by the Internet Advertising Bureau showed that 52 per cent of UK gamers are female (never believe the clichés), yet all of the 90 competitors at the aforementioned record-breaking *Dota 2* tournament were men. There may be hard-to-tackle reasons for this esports-wide imbalance – perhaps most significantly the misogynistic bile spewed at female players online – but as long as half of the global population is left out of esports culture, the chances of improving ticket sales and securing major broadcast deals are surely hampered.

But let's say it's not a bubble and it keeps on growing. What does the future of esports look like? Pannekeet believes that one major shift over the next ten years will be the growth of local competition. "Firstly, top-tier teams will have their own venues that they'll play their league matches in, similar to traditional sports teams," he says. "Secondly, there will be more national competitions, which will allow for esports to tap into local marketing budgets."

In the tech world, the future is hard to gauge because behaviours change so fast. Consider the famous clip from 2007 of Microsoft's Steve Ballmer laughing out loud at the notion of someone spending \$500 on an iPhone. But this much seems certain: sports culture is changing in a profound way, and if you're smart about it, there's money to be made.



Music

Remember the ruckus? America does

It's been 25 years since Wu-Tang Clan unleashed their mysterious debut record. Now, a new book by Big Dada founder Will Ashon is unlocking the nine-piece puzzle that rattled a nation

Story by **Dorian Lynskey** Illustration by **Stanley Chow**

Mystique is a strange commodity. As the Wu-Tang Clan approach the 25th anniversary of their debut album, *Enter The Wu-Tang (36 Chambers)*, it would seem as if they'd exhausted their supply. When you consider all of the patchy albums, hit-and-miss live shows, disappointing movie ventures, tell-all memoirs, legal mud fights and public backbiting since the Staten Island crew's heyday (not to mention that time they sold an album to internet cad Martin Shkreli for \$2 million), enigma is the last word that springs to mind. And yet whenever I pick up that first album I'm spirited back to my initial state of thrilling confusion. What was the Wu-Tang and the significance of the 36 chambers? Were these faceless, hooded men looming out of a candlelit room meant to resemble a gang, a cult or a terrorist cell? Who were they and what did they want?

Enter The Wu-Tang was conceived as a "shop window". In 1992, rapper/producer Robert "RZA" Diggs convinced eight friends and relatives from in and around the Park Hill housing projects to commit time and money to his blueprint for success. He had a five-year plan: they would make one album together to grab the industry's attention, then sign lucrative solo deals for each MC. Most people with empire-building ambitions would not make a dense, dirty, raw, insular, virtually hook-free record steeped in obscure kung-fu movies, then refuse to even show the aspiring stars' faces – but that's what makes *Enter The Wu-Tang* so great. The Clan built their own imaginary city out of martial arts lore, gangster movies, comic books, esoteric Islamic doctrine, dusty Seventies soul and life in the least glamorous of New York's five boroughs and asked the listener to take or leave it. And it worked.

The album is a labyrinth and a paradox: both bleak and funny, brutal and spiritual, nostalgic and cutting-edge – a message from the streets and an invitation to escape. It's an album that invites obsessive fans to read the runes and none have done that job as thoroughly as Will Ashon, author and founder of essential UK hip hop label Big Dada. In his new book out next month, *Chamber Music: Enter The Wu-Tang (In 36 Pieces)* (Granta, £15), Ashon describes his nonlinear account of the album – one chapter per chamber – as a jigsaw puzzle.

It's also the most exhilaratingly freewheeling book about pop music since John Higgs' *The KLF* and the deepest inquiry into the meaning of hip hop since Jeff Chang's *Can't Stop, Won't Stop*. Using the album as his base camp, Ashon mounts fascinating expeditions into subjects such as the war on drugs, the FBI, Islam, Black Lives Matter, *Goodfellas*, the Hong Kong movie industry, the Times Square vice trade, imperialism, minstrelsy, slavery and his own whiteness, and none of it seems like a stretch. This album can bear a lot of weight. "It's this book's assertion," Ashon writes, "that the genius of hip hop reaches some kind of wild, ramshackle apogee on *Enter The Wu-Tang*, and that to come close to understanding the record is also to understand something about America."

One of the only angles that Ashon neglects is the significance of Wu-Tang's size. Groups have fallen from favour now but they were essential to hip hop's evolution, from Grandmaster Flash & The Furious Five and Run-DMC to Public Enemy and NWA to Outkast and Fugees.

The Wu-Tang develop a feel for each other's strengths, learning when to jump in and when to hang back, when to compete and when to

support, so that they take hip hop where solo artists can't go. "I don't remember there ever being a guest verse on a Run-DMC record," El-P of Run The Jewels told me a few years ago. "[The Wu-Tang] were each other's guests at every moment."

The Wu-Tang were more than a group; they were a clan. Discovering them felt like uncovering a team of superheroes or a deck of Top Trumps. First time around, I couldn't keep track of who was who, but the stream of brilliant solo albums clarified the roles. Method Man had the gruff, hilarious charisma; Raekwon and Ghostface Killah, the cinematic crime stories; GZA and Inspektah Deck, the arcane battle rhymes; Ol' Dirty Bastard (who died in 2004) the shape-shifting volatility; and so on. RZA was the mentor, CEO, beatmaker, director and warrior monk who allowed it all to happen. The only comparable outfit since has been Odd Future, the sprawling Los Angeles crew that gave us Tyler The Creator, Frank Ocean, Earl Sweatshirt and The Internet. It's no mystery why. Solo artists are much easier to manage and market.

Since RZA's five-year plan culminated in 1997's *Wu-Tang Forever*, the clan has, like all pioneers, been left behind by hip hop's ceaseless churn. Still, look at what nine hungry MCs built from nothing. Consider how hard they shook hip hop's kaleidoscope. Recently, RZA told GQ.co.uk, "Our legacy touches on music, culture, politics in its own way, reality, race." That's a bold claim, but Ashon's book explains beautifully why it's true. Meanwhile, you can just cue up that miraculous debut and remind yourself how it feels to enter the Wu-Tang.



The original Wu-Tang all-stars (clockwise from top left) RZA, GZA, Raekwon, Ghostface Killah, U-God, Inspectah Deck, Masta Killa, Method Man and Ol' Dirty Bastard

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Trans rights: a primer

It's the most complex and – sometimes – high-tempered debate in identity politics today. If you seek to engage it, be clear on the arguments and cautious how you use them

Story by **Matthew d'Ancona**

I'm sometimes asked to identify the most contentious issue facing a political pundit in our troubling and turbulent times. The Trump presidency? Brexit? The Middle East? Islamophobia?

Nope. All those subjects, it is true, can trigger a cyber showdown on Twitter if you write anything remotely controversial – which is to say, anything at all. But the social-media storms they generate are paltry in comparison to the fire and fury spawned by one issue in particular: transgenderism.

I'm not kidding. No matter what you write on the question of gender identity, you will get attacked from one side of the argument, or, more likely, both.

Trans activists react with seething anger to any suggestion that the rights they demand should not be met immediately – and in full. Even to propose compromise is to invite the charge of homicidal transphobia.

Meanwhile, their opponents – so-called trans-exclusionary radical feminists (“terfs”) – rage with no less feeling against what they regard as a potential violation of hard-won women's rights. “Cis” men (that is, men who are not transitioning) are sternly advised to “stay in their lane”, while cis women and the trans lobby duke it out.

Following so far? If so, you're doing well. The obvious question is why this profoundly private and personal matter should be the stuff of political commentary in the first place. And the answer is twofold.

First, there has been a surge in the referral of children to gender identity clinics: between 2012 and 2017, that number quadrupled. From age 12 children are eligible for puberty-blocking medication and from 16 they can be prescribed cross-sex hormones to help them assume the physical characteristics of the opposite sex.

Even as far back as 2010, the Gender Identity Research And Education Society estimated that there were already between 300,000 and 500,000 trans people in the UK. So this is a debate that affects a lot of people and – a cause of concern to many – a lot of children.

Second, Penny Mordaunt, minister for

women and equalities (as well as international development secretary), is busily reviewing the Gender Recognition Act 2004 and examining ways of making the process of transition less bureaucratic and demeaning.

Some believe that gender identity should be fully “demedicalised” – removed from the hands of doctors – and delegated entirely to each individual.

Under this system of “self-declaration”, a person would decide his or her gender category with complete autonomy, essentially ticking a box on a form without having to clear any pesky hurdles.

There is much that is refreshing and emancipatory in this. If a man believes himself to have been born into the wrong body – “assigned the wrong gender at birth” to use the jargon – who are the rest of us to stop him identifying as her? If Bruce decides to become Caitlyn or Caitlyn to become Bruce, what right does anyone have to stand in their way?

Stonewall and other gay organisations have embraced the trans cause – the “T” in LGBTQ+ – as the next front in a historic battle for equality and civil rights.

The trouble is that not all civil rights issues are the same. Usually, one group clearly oppresses another and the process of equalisation, though hard, is not complex. In the case of, say, racism or homophobia, the progressive case is straightforward.

The transgender revolution is different, because it involves two vulnerable groups. Trans people face awful bigotry, stigma and (as a result) mental health issues. But natal or cis women have anxieties that cannot – or at least should not – simply be dismissed as “transphobic”.

In particular, the likelihood that the process of transitioning will become dramatically easier raises serious questions about single-sex public spaces: loos, changing rooms, refuges for the victims of domestic violence, rape crisis centres. To put it crudely: should a self-declared “trans woman” who

still has male genitalia have the right to strip off in a female changing room or use the ladies' bathroom in a restaurant? Are the Girl Guides right to allow boys who identify as female to shower and share accommodation with natal girls?

Rarely have I witnessed a process of change that has been so hastily undertaken, with so little genuine negotiation and discussion.

In August, when a Merseyside group of women's rights activists circulated stickers with the slogan “Women Don't Have Penises” – still, let's be frank, the general assumption – they were denounced by Liverpool's mayor, Joe Anderson, and investigated by police.

And that's not all: some trans activists claim that for a heterosexual male or a lesbian woman not to be attracted to a trans woman is inherently transphobic (check out the YouTube videos of Riley J Dennis for more on this).

Others go further still: Nicholas Matte, a lecturer at the University Of Toronto, claims, “It's not correct that there is such a thing as biological sex.” Yes, you read that correctly.

Why has this issue become so fissile? Partly because the aggression of some trans women has often been pretty, well, masculine, encouraging many feminists to interpret the transgender agenda as just another variation of patriarchy: a project by men to colonise womanhood.

More broadly, the question of gender transition stands as a proxy for the huge issue of identity in a century of unprecedented change. Are we simply whatever we believe ourselves to be? In which case, what stops a white middle-aged man from saying that he is 25 years old and Afro-Caribbean? At what point do feelings have to compromise with facts? And who gets to decide?

When it comes down to it, who the hell are we? It doesn't get much more political than that.

MATTHEW D'ANCONA IS THE EDITOR OF DRUGSTORE CULTURE.

The changing face of Britain

In his new memoir, the BBC's editorial director tells a personal story of race relations and his hope for a future that feels under attack

Story by **Kamal Ahmed** Illustration by **Michelle Thompson**

Sta Press trousers: they were important. As were the towelling socks and the tassel slip-ons in black shiny leather. As was the Harrington jacket with Walt Jabsco badge neatly affixed where the breast pocket would be, if Harrington jackets had a breast pocket. Which they didn't, of course, because they were ineffably cool. Stuffed in my drawers: Fred Perry T-shirts in every hue possible, neatly ironed by my mother, creases so sharp you could slice bread with them.

And the dancing. A sort of wide-legged running action with fists pumping into the air. A school-disco staple until the slow tunes at the end when you would nervously ask Debbie or Pauline if she would like to shuffle around on the dance floor while friends laughed, pointed and wondered whether this was "serious".

At the age of 12, in 1979, two-tone changed my suburban London world. Not just because of its sense of style, but because here was something not for white or black people, but for a mix of all sorts of people. British people.

The Selecter was led by Pauline Black, who changed her surname as a badge of pride. The Beat talked about mirrors in bathrooms. The Specials demanded that "black and white, unite and fight". Which seemed like a good idea to me – a young boy with big hair, whose father was from Sudan and very much black

and whose mother was from Sheffield and very much white. There weren't many people like me around in the Seventies.

The frenetic eruption of two-tone, initially from the Midlands, was the first attempt the young me was aware of to answer a tricky question about Britain – a nation where a large part of the population wasn't from the island and was a different colour. It was a question-turned-issue that has rung through our ages and now, in 2018, rings more than ever.

Identity. Who am I? Who are you? What's your tribe? Are you in my group or the other group? Are you crowding into my space?

As we danced and joined hands and drank tins of Heineken, the Seventies morphed into the Eighties and hope was abroad. Hope that, whatever the trials of the economy, the changing world, the riots, on the question of identity and its cousin race, we were progressing.

The National Front had stopped marching near where I lived. They had also stopped selling their newspaper demanding "coloureds go home" even though my home was 26 Ridley Avenue, London. When angry people suggested a £1,000 loan to "repatriate foreigners", Lenny Henry joked that was more than enough for his bus fare to Dudley.

Progressing. People were finally realising that the fact Afro-Caribbean children were doing

badly at school was not because they were the problem: the system was the problem. You could no longer stop someone renting a flat because of the colour of their skin. The echoes of Enoch Powell's "Rivers Of Blood" speech were receding. *The Black And White Minstrel Show* was no more. People stopped calling children like me "half-caste" or "jungle bunny".

At the end of the Eighties, two-tone came back in a different guise to celebrate a new, more comfortable Britain. The Soul II Soul posse, led by Jazzie B, mixed it up again, whoever you were, collectively dreaming of ambition and feeling free. The Funki Dred: for me, his fellow travellers were Young Disciples, The Brand New Heavies, right through to Mike Skinner, The Streets and singing about a "day in the life of a geezer" – a very British sound.

I danced again, older now. I started my career in the Nineties and felt things were better. As Jazzie B said, we – the other lot once described as strangers – were no longer "aliens with passports".

And that led up to, you know, him: Barack Hussein Obama. Leader of the free world and the most powerful man on the planet, who had a black father from Africa and a white mother from America. He was, pretty much, me – and millions like me – in presidential form, a mixed-race person on the front of every newspaper, just 54 years after the laws in America that would have forced him to sit at the back of the bus and use a different toilet from white people were declared unconstitutional. And, for me, a long way from the time when the only non-white people you saw on television were Sir Trevor McDonald or the idiot ones in sitcoms.

But then: the financial crisis, economic calamity, the need to find new enemies, explanations for why in seven of the last ten years in the UK millions of people's incomes – really a marker of how people feel – had gone backwards. "Change" was starting to look threadbare and loud voices that told many who were willing to listen that economics wasn't the problem, but identity – who was in and who was out – was, gained new traction, new followers.

And that's where we are now: less positive, unsure. But hope is a stubborn little bugger, and with understanding and a proper conversation about who we are and what has gone wrong and what it means to be British – really British, mixed up and all – there is a solution to the age-old problem.

Identity. Whom do I like and why? And whom do I hate? And why? **GQ**



For a Londoner born in the Sixties to a father from Sudan and a mother from Sheffield, culture and politics has had the power both to include and exclude

THE LIFE AND TIMES OF A VERY BRITISH MAN BY KAMAL AHMED (BLOOMSBURY, £10) IS OUT ON 18 OCTOBER.

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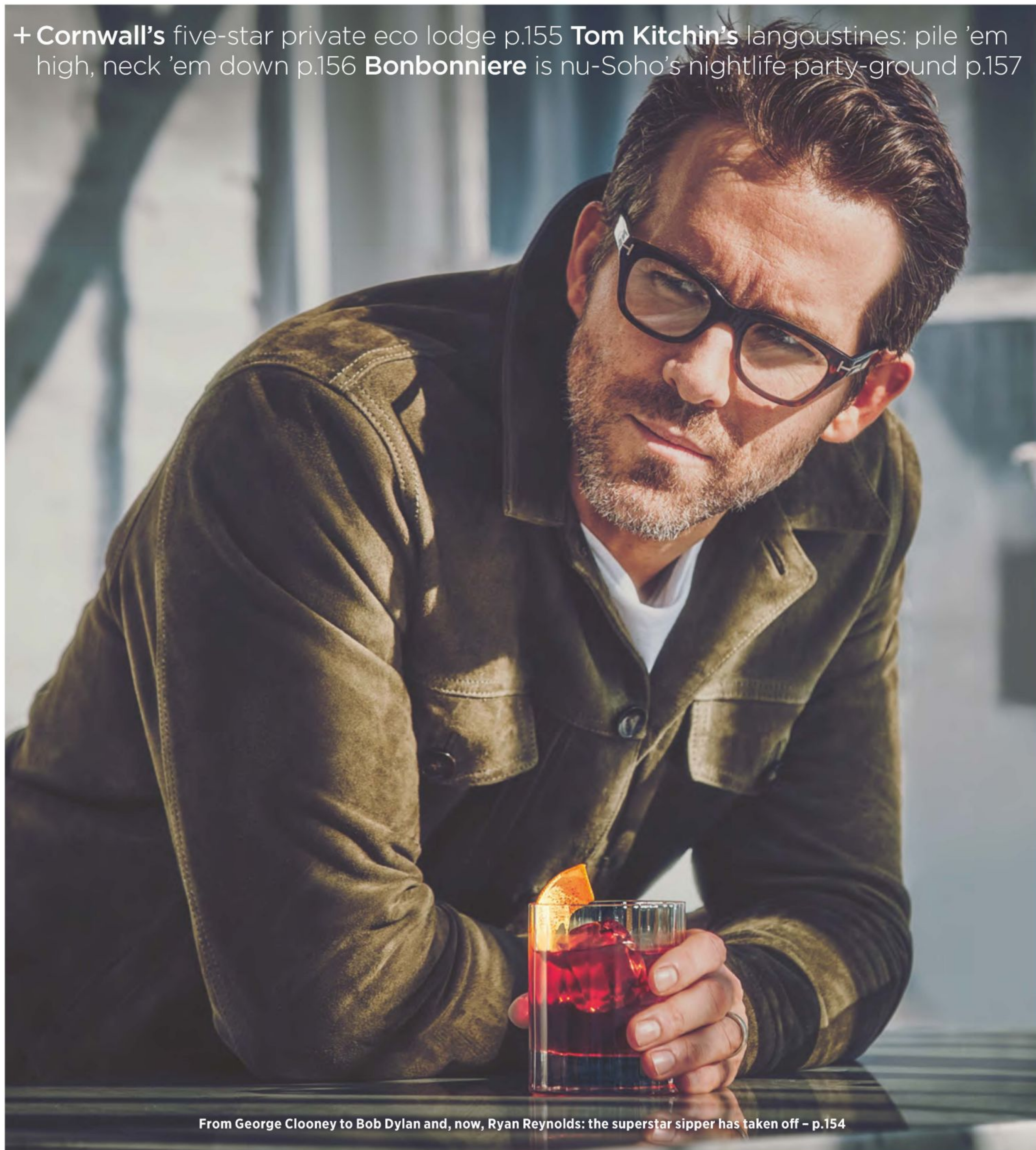
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+ **Cornwall's** five-star private eco lodge p.155 **Tom Kitchin's** langoustines: pile 'em high, neck 'em down p.156 **Bonbonniere** is nu-Soho's nightlife party-ground p.157



From George Clooney to Bob Dylan and, now, Ryan Reynolds: the superstar sipper has taken off – p.154

GQ Taste

Uncovering the art of comestible luxury one mouthful at a time

Edited by **Bill Prince & Paul Henderson**

The Bottle

Aviation American Gin

'Liberal greedy swallows' courtesy of Ryan Reynolds



In the past, Ryan Reynolds has been known to conduct whole interviews in character as Deadpool, his foul-mouthed, red-suited antihero. Today, he's come to London to play a new role of gin evangelist, a part he seems to have taken entirely method. He is sincere, fervent and deadly serious about Aviation American Gin, the drinks brand he has acquired a stake in, and he *really* wants you to know how much he loves it. "It's good, right?" he asks me rhetorically. "I selfishly and objectively agree. I really feel like it's the best gin on earth. I invested my own money and I feel incredibly passionate about it. I can sit back and rely on the actual drink."

As it happens, the actual drink is a very good gin – a step away from the prominent juniper of the London Dry style, with more body and sweet spice from botanicals such as anise and sarsaparilla. Reynolds himself prefers classic pre-Prohibition cocktails that allow the spirit to speak for itself. So how should we enjoy Aviation? "In *The Great Gatsby* they drink a Gin Rickey and they talk about taking these liberal greedy swallows of it. I love that." Anything else? "Well, I'd love to see James Bond drink it in a Vesper, but I personally like a club soda and just a little bit of lime... that's perfect." **Amy Matthews**



● £45. At Harvey Nichols. harveynichols.com

The Roundup

+ Spirits of culture

Three more bottles touched by fame

George Clooney's Casamigos Tequila

£62.25. At thewhiskeyexchange.com



The pitch: Although Casamigos Tequila is now owned by drinks giant Diageo, Clooney is still its handsome be-stubbed face. He cofounded it in 2013 with Mr Cindy Crawford and a friend; they wanted a quality drink that they could pour all day. Casamigos has done its bit to take tequila from sticky club shot to serious sipping spirit.

The flavour: The blanco is clean and crisp. Upgrade to the añejo for more savoury spice; it's made with slow-roasted agave and aged for 14 months in oak.

The serve: Stay fresh and take the blanco in a Paloma, but enjoy the añejo straight up in a good brandy or whiskey glass.

Dan Aykroyd's Crystal Head Vodka

£53. At oddbins.com



The pitch: In terms of sheer plausibility, Herkimer diamonds are pretty much up there with Zuul The Gatekeeper, but in the real world they're the final step in the production of Dan Aykroyd's transparent success story Crystal Head Vodka. The surprisingly spiritual Aykroyd was inspired by the mesoamerican legend of the 13 crystal skulls to make a pure vodka with zero additives.

The flavour: Does filtering the four-time distilled spirit through diamonds add to the flavour? Well, either way, it leaves a smooth, satisfyingly clean taste.

The serve: Dare to cross the streams of gin and vodka and try it in a sharp Vesper.

Bob Dylan's Heaven's Door Whiskey

£122.90. At urban-drinks.co.uk



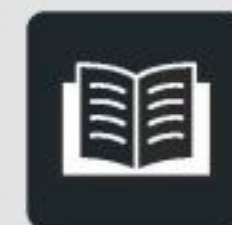
The pitch: Dylan has worked with everyone from Pepsi and Apple to Victoria's Secret. But whiskey seems closer to home for an American folk legend and he's been heavily involved in developing the Heaven's Door range of rye and bourbon.

The flavour: The straight rye whiskey is finished in toasted barrels from Vosges; the wood mellows the drink and helps to support the flavours of orange peel and tropical fruits.

The serve: It's only available in a few US states and it's selling out fast. If you're a lucky owner, stick on a classic Dylan album and treat this like a single malt: neat, or with a drop of water. **AM**

The Book

The Nordic Baking Book by Magnus Nilsson



When chef Magnus Nilsson isn't running Sweden's wildest

fine-dining destination, Fäviken Magasinet (a barn-turned-12-seat restaurant on a remote hunting estate), you can bet he's scouring the region for new tastes and traditions. It's what the 34-year-old did for his 2015 bestseller, *The Nordic Cookbook*, and what he's done for his new compendium, *The Nordic Baking Book*, travelling everywhere from Finland to the Faroe Islands. The result? A 576-page celebration of the Nordic countries' home-baking culture, for which Nilsson has not only gathered up 450 delightful recipes ("Icelandic air cookies", anyone?) but also produced food and landscape photography to match. Baking up a storm? It's never been this sweet – or savoury, if you prefer. **Glenda McCauley**



● The Nordic Baking Book by Magnus Nilsson (Phaidon, £30) is out on 15 October.

The Bar

Connaught Bar, London

How Ago Perrone proved you can teach your old digs new tricks



Where are we?

A home-from-home for fine families, heads of state and visiting royals since discreetly opening its doors at the start of the 20th century, the Connaught reopened in 2008 after a lengthy renovation. Since then, its namesake bar, designed by David Collins Studio, has been overseen by the award-winning master mixologist Agostino Perrone.

Why are we here?

Many of the emblematic moments in today's cocktail trade owe their prevalence to Ago. Whether it's hand-carving distilled ice cubes, confecting his own essences or simply creating the ultimate "Martini trolley", he and the Connaught Bar still rule the roost in a market that's become swamped with wannabes.

What are we drinking?

The list is helpfully divided up between the "Masterpieces" – classics on which the old wood-panelled American Bar (which the Connaught Bar replaced) built its global reputation – and more modernist iterations such as Set In Stone (£20): a blend of Star Of Bombay Gin, Bols Genever, Amontillado sherry and bitters, inspired by the bar's marble top and garnished with a handwritten note (no less).

And if you're tempted to toast the decade that Ago and his team have spent at the top of London mixology, then order a Bubble Leaf (£20): this is the master's personal take on a classic French 75, which he's emboldened with Amalfi lemon leaf syrup. **BP**

● The Connaught, Carlos Place, London W1. 020 7314 3419. the-connaught.co.uk

Connaught Bar, a modern masterpiece now in its tenth year



A room with a view (and a massive veranda)

The Hotel

Landal Gwel An Mor, Portreath

Flatscreen + sound system + hot tub = Cornwall's eco lodge triple threat



There are a lot of great hotels in Cornwall (The Scarlet, Tresanton, Talland Bay), but they are all... well, exactly that: hotels. The eco lodges at Gwel An Mor offer something a little different. A five-star resort overlooking the fishing village of Portreath (as Cornish speakers will tell you, "Gwel An Mor" means "View Of The Sea"), for a few years it has specialised in Scandinavian-style residences, but now it's offering something new to guests who are looking for an experience that's a little more off-grid but every bit as luxurious.

With access to all the facilities of a country hotel (restaurant, spa, pool, gym, fishing lake, even a nine-hole golf course modelled on par-three holes from St Andrews to Sawgrass), plus the privacy and detached decadence of a modern holiday cottage, the new ecologically friendly Residence Collection offers all the five-star amenities you could ask for. Inside you'll find flat-screen TVs, log-burning fires and a Bluetooth sound system, while outside there's a hot tub, a barbecue and a huge wooden veranda. And, of course, they also offer the most incredible views for no extra charge – then again, with a name like Gwel An Mor, what did you expect? **PH**

● From £702 per week. Feadon Lane, Portreath, Cornwall. 01209 842354. landal.co.uk

Small Bites

+ Where we've been eating this month...



Cora Pearl

The new Covent Garden dining room from the team behind Shepherd Market sensation Kitty Fisher's, but this one's brighter, smarter and – whisper it – better.

Standout dish: Cod and devilled crab.

30 Henrietta Street, London WC2. corapearl.co.uk



Rüya

Turkish restaurateur Umut Özkanca brings on-trend, high-end Anatolian cuisine to an impressive new site in Mayfair with an open kitchen and a regionally themed bar.

Standout dish: Twenty-four-hour slow-cooked short rib.

30 Upper Grosvenor Street, London W1. ruyalondon.com



St Leonards

First there was the brilliant Brunswick House, now bright young chef Jackson Boxer has lent his considerable culinary talent to hip new Shoreditch eatery St Leonards.

Standout dish: Hake, baby leeks and crab aioli.

70 Leonard Street, London EC2. stleonards.london

The Recipe

Roasted langoustines with spring onion and garlic butter (serves 3-4)

Scottish chef Tom Kitchin calls this one of his favourite recipes, describing it as simple but very special. "Piled high on a big plate in the middle of the table, these langoustines are the perfect meal," he says.

Ingredients

12 frozen langoustines, thawed and halved (with brains and intestines discarded)

Olive oil

Sea salt

Charred lemon halves (to serve)

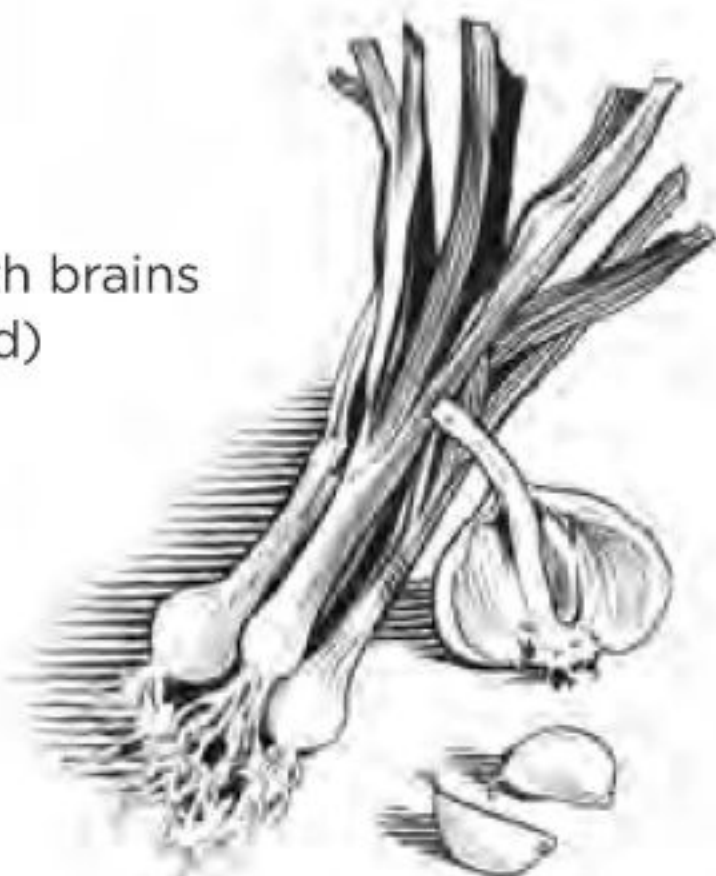
For the spring onion and garlic butter:

4 spring onions, trimmed and thinly sliced

3 garlic cloves, finely chopped

2 tbsp flat-leaf parsley, finely chopped

150g butter, diced



Method

Preheat the oven to 220C. Place the langoustine halves in a heavy-based shallow roasting tin, arranged in a single layer. Do not pile them up. Add a good splash of olive oil and sprinkle with salt. Place in the oven and roast for 6 minutes.

To make the butter, combine the spring onions, garlic and parsley, and set aside. Heat a large saucepan over a medium heat, then add the butter. When it starts to foam, add the onion and garlic mixture. Stir for 1 minute.

Remove the tin of langoustines from the oven and pour the hot butter over. Place the langoustines on a serving plate and serve with the lemon halves.

● Tom Kitchin's Fish And Shellfish (Absolute Press, £26) is out now.



The Restaurant

Gazelle, London

Albemarle Street shows once more why it's Mayfair's dining locus



Mayfair's Albemarle Street is fast becoming the



hottest culinary quarter-mile in London. It has inventive Indians (Gymkhana and Indian Accent), Michelin-starred chefs (Heinz Beck at Brown's Hotel) and high-class hangouts (Oswald's), but Tony Conigliaro (*inset*) has created something a little different. "With Gazelle we're going for the arty crowd, the fashionistas," says the bearded cocktail king-turned-restaurateur. "I think we will be unique for the area."

Set over two floors of an Edwardian townhouse, Gazelle has a stunning bar with all the classic cocktails you'd expect from the man who made his name at 69 Colebrooke Row, Bar Termini and Untitled. But it's the restaurant that will really stir things up. With Spanish-trained, Botswana-born Rob Roy Cameron (El Bulli, 41 Degrees and Hoja Santa) in the kitchen, the European cuisine is modern and bold. The small plates range from light and lean (crispy leaves with crunchy anchovy spines, succulent squid with girolles) to the more robust and punchy (pork presa with salted carrots and a brilliant beef with salted plum). And as for the desserts, after the white chocolate with green tea, you won't think of matcha the same way again.

Shaun Clarkson's interior design is either daring and vibrant or a crime against colour. It may depend on your POV. But either way, no wild palette can put you off food this good... **PH**

● 48 Albemarle Street, London W1. 020 7629 0236. gazelle-mayfair.com

Illustrations Joe McKendry

The Cocktail

Maison Old Fashioned



After hosting a series of pop-up private members' clubs, Rémy Martin is putting down roots in London, partnering with Claude Bosi on its first permanent residency at the two-Michelin-starred chef's Bibendum restaurant. In addition to a drinks menu for the first-floor dining room, there'll be a ground-floor space designed by Sir Terence Conran, featuring a raft of new and seasonal cocktails and expertly crafted food pairings.

Rémy Martin's take on the classic Old Fashioned is a complex, short drink best enjoyed after dinner.

Ingredients

50ml Rémy Martin XO
5ml salted honey syrup
5ml fig liqueur
5 dashes of bitters

Method

Adding one cube of ice at a time, stir the ingredients in a rocks glass until smooth. Garnish with orange zest and half a fig.

● La Maison Rémy Martin Residency at Claude Bosi At Bibendum, 81 Fulham Road, London SW3. 020 7581 5817. bibendum.co.uk



The Pub

The White Swan Inn, Pickering

Fancy yourself a king in the north? Make this inn your ancestral seat



Pickering, on the edge of the Yorkshire Moors, is a market town that time forgot. If you're looking for traditional tea rooms, ruined eleventh-century castles and a steam railway (the 24-mile route passes a station from *Harry Potter*), this is the settlement for you. And if you want to complete the old-England experience, repair to The White Swan Inn.

On the surface, this 16th-century tavern fits the Pickering vibe perfectly. There's a small, old-fashioned snug and a smaller separate bar, with low ceilings, open fires and local brews on tap. Head down the creaky corridor and you'll find the (freshly refurbished) dining room serving unfussy gastro-pub grub with a Yorkshire twist: homemade black pudding, potted pork and beer-battered Whitby haddock and chips. It's a happy place for lovers of British pubs.

But if all that sounds like Ye Olde Idea of Hell, there's some contemporary good news. The converted stables behind the inn are now "Hideaway" rooms with modern furnishings and natural stone bathrooms; there's also a large communal "bothy" with vast sofas and an honesty bar. As the locals would say: reet gradely. **PH**

● 'Hideaway' rooms from £191 per night. Market Place, Pickering, North Yorkshire YO18 7AA. 01751 472288. white-swan.co.uk

The Club

Bonbonniere



In the Nineties, Soho was a funfair for kooky Londoners who didn't fit the status quo. But with this year's spate of new luxury club openings, like it or not, Soho has conformed and now caters to the city's jet set. Their latest playground? Bonbonniere.

● 201 Wardour Street, London W1. 020 7324 7746. bonbonniereclub.co.uk

The setup: Named after the French word for a lidded box of confectionery, this basement party space – which shut in 2016 for refurbishment – is themed accordingly. "Fabergé" eggs decorate the room, with a giant egg marking the best table by the DJ booth.

The sound: World house kicks off the proceedings, while trap and rap take over in the early hours.

The crowd: Multimillionaire club owner Joe Fournier counts Jamie Foxx and Paris Hilton among his inner circle and club regulars, so keep your eyes peeled for a telltale pair of sunglasses in VIP...

The midnight snack: Head to the mobile sweet shop by the stairs and fill your pockets (not literally, please) with unlimited popcorn, flying saucers and hard-boiled treats of every kind. The sugar rush will keep you dancing till close at 3.30am. **Eleanor Halls GQ**



JOHNNY DEPP WILL NOT BE BURIED

Hollywood divorce: where acrimony meets alimony somewhere on the highest, most exposed precipice. And when those disputes are embittered further by costly lawsuits against once-trusted advisors and accusations of domestic violence, the truth – as presented by either side – will take the fall. We don't know the truth. But following an invitation to spend time with the face of one multibillion-dollar franchise and a whole rogue's gallery of tender, oddball tales at the French village he once bought to share with another former partner, we now know his version of it. Aggrieved, aggressive and vulnerable, by turns it's all these things. He spoke, we listened and here, presented verbatim, is the truth Johnny Depp wants you to hear

Story by **Jonathan Heaf**

Photographs by **Greg Williams**

A close-up portrait of Johnny Depp looking directly at the camera. He has dark hair, a mustache, and is wearing a dark vest over a white shirt. His arms are covered in tattoos, and he is wearing a watch on his left wrist. The background is a soft-focus outdoor scene with trees and sunlight.

JOHNNY DEPP

'The truth will
come out in all of
this and I will
be standing on
the other side of
the roaring rapids.
I hope other
people will too'

Johnny Depp shot
by British GQ at Le
Hameau De Gassin,
France, 16 August

The death metal begins at 2.43pm. It's loud. And it is coming from inside the church. The noise is a proud, ungovernable fury, like a prize bull being dragged to the slaughterhouse by its copper nose ring. The idyllic quiet of the southern French countryside, the soft rub of the *cigales* and the warm breeze rolling off the Mediterranean is torn down the spine by wailing, demonic vocals and pedal distortion. Everyone outside, some drinking small glasses of pastis de Marseille in the 37C heat, turn to look at the church door and then at one another.

Despite the rupture, the shattered tranquillity, it is a positive sign for those who want an audience with our host. The man rumoured to be sleeping inside the small, single-storey chapel – its original confessional area transformed into a closet, its cloister now used as an artist's studio with large, unfinished canvases leaning against the perimeter – must surely be awake. No one could sleep through what sounds like Satan's own alarm bell.

Two weeks ago there was an invitation, confirmed late yesterday, to come to Johnny Depp's villa and talk openly and without caveats. If you rise at 5am in North London, get the first Nice-bound British Airways flight out of Heathrow around 7.45am and then take a taxi for an hour due east along the scorched yellow coast, past Cannes, past Fréjus and not quite to Saint-Tropez, you will find yourself in the rural town of Le Hameau De Gassin, hemmed in by rows of young, short vines, forming tracks like nature's braids, their bruise-coloured fruit just beginning to swell and sag with new weight.

Depp's complex of around seven or eight small stone abodes sits above this quiet, unremarkable old town, with a view that stretches out over the rippling Ligurian Sea. On a clear day you can walk out to one of the several high, rocky outcrops on the estate, squint and see the island of Corsica and, beyond that, waters rich with fables and myth, where scholars believe Homer's Odysseus ordered his crew to tie him to his own mast to hear for himself the song of the Sirens.

Squint harder and you might catch Italy's west coast twinkling, with Pisa, Genoa and, beyond that, the beauty and corruption of Florence. Earlier, I arrived at the compound's gates, passing director Tim Burton and his family, who were off out on a boat trip with various children, sun-kissed and grinning. Burton has been staying with Depp these past weeks, enjoying the baked, private utopia.

Having been buzzed in, a golf cart driven

by a native named Daniele takes me up to the main set of buildings. Daniele – a man in his late sixties with an impressive whipped-cream moustache and a long, ivory ponytail who, it must be noted, looks astonishingly like Asterix from René Goscinny and Albert Uderzo's famous French comics – is the man from whom Depp bought the land and original 19th-century houses 20 years ago. It was purchased by Depp and Vanessa Paradis, his then partner, as a sanctuary, a place to escape with children, to play freely away from the full beams of Los Angeles and Paris.

When the estate was listed on the market in 2015 for \$63 million – a warning shot of the actor's financial problems – many of the news reports described the property as being a "village-like compound". As our tyres crunch their way up the wide gravel path towards the collection of stone buildings, it's easy to see why.

There is a modest main house with weathered blue shutters, almost entirely covered in rippling, bright-green foliage. There's a hidden pool, a gazebo, a stone terrace with wooden shade and a jumble of around

'That happened with Pirates. If the studio isn't worried then I'm not doing my job properly'

four or five bedrooms and bathrooms. The slanted, near-flat roof is terracotta tiled, while on the lower flank a heavy wooden door leads into a *cave à vin*, now converted into a cosy – if you find crypts cosy. The space is peppered with candle drippings and cowhide throws.

From here we turn hard right, pulling inside what feels like the estate's main courtyard, or village square, a place where the road widens and comes to a natural point of congregation, a patch of gravel with a small tree at its centre.

In front of us, 30 feet away, is the church, silent with its door locked, while to our left is what appears to be a quintessential French café, a building that was originally intended to be a garage. The café's brown fabric awning has a name across it in an art-nouveau period type, "Chez Marceline", which refers to Marceline Lenoir, Paradis' long-standing acting agent.

At a polished wooden table outside the café, two men are sitting sipping Evian. Their names are John Evans and Daniel Rolle and they are expecting us. Evans' and Rolle's looks are route-one Mayfair hedge on an off-site:

crisp, pale-blue shirts (tucked in), narrow but not-too-skinny indigo jeans, a woven belt at the hips and a vintage Rolex on the wrist. It's clean, tasteful and quietly refined, rather than anything ostentatious or flash.

Evans and Rolle have been the point men in regard to today's logistics. They work for a London-based company called Hawthorn, a public-relations firm that, among other things, specialises in dealing with crisis management for companies and high-net-worth individuals. Hawthorn advised on "strategic communications" for En+, for example, the Russian energy company owned by controversial oligarch Oleg Deripaska.

Deripaska was once worth \$14 billion, although that figure is now £2.6bn. One of Hawthorn's partner companies in the US has been consulting on the sale of The Weinstein Company, but it's worth mentioning that Evans himself advised against such a move, despite the "ludicrous fee" offered. Firms such as Hawthorn don't do minor skirmishes or call editors seeking corrections in the entertainment pages; they are a firm who exceptionally wealthy clients call if there's no one else to call. They are the Harvey Keitels of this world: wolf men, fixers, public-image adjustment specialists, polymath corporate strategists.

Ben Elliot, nephew of the Duchess Of Cornwall, is a cofounder and partner of Hawthorn. He also set up Quintessentially, the concierge service for the wealthy elite – think heli-skiing off Everest's Hillary Step or a balcony suite with a view of the Monaco Grand Prix. It was Elliot who made initial contact to ask whether GQ would be interested in meeting and talking to Depp.

Despite Depp being someone who has long underscored his disdain for the media – someone who once took on the paparazzi with a plank of wood outside a London restaurant – we were informed that he wanted to talk. Or, at least, he was advised that he should *seem* like he wanted to talk, that he wanted to set certain records straight, not least concerning his image in the press and the various battles on which he has been fighting of late.

It's about two months after the publication of a widely read *Rolling Stone* interview, entitled "The Trouble With Johnny Depp". It is an article that Depp will talk about later, addressing it as he does most topics, with a sort of vengeful nonchalance. This is a man, I will come to understand, who will happily spill his guts all over the table, yet remain flippant about cause and effect. This "coolness", one suspects, is his armour. >>

Depp's tattoos speak to a history of turbulent relationships, with old partners' names written and then overwritten

'The Rolling Stone article was a sham. I was shafted. The guy walked in with absolutely one intention'

Music, says Depp, was always his first creative outlet. Acting, and the Pirates franchise in particular, has led him places he had never planned for



>> The actor refers to the *Rolling Stone* article as “a sham”. In fact, he goes much further. “I was shafted. The guy [journalist Stephen Rodrick] walked in with absolutely one intention. And I could see it and I thought maybe I could help him understand, you know?”

“I trusted Jann Wenner [cofounder and publisher of *Rolling Stone*], as I knew him through Hunter [S Thompson, the late writer and a mentor of Depp]. I trusted what the magazine stood for, or what it used to stand for. I wanted Jann to see if he could write, to see if a piece could be written... to put things in perspective. That’s all, just to put things in perspective.”

Perspective can be a treacherous thing. It can be hoodwinked. It can be manipulated. Perspective, after all, is inherently subjective. Yet Depp was right to be belligerent. Anyone who didn’t know any better would have read that *Rolling Stone* profile – together with a steadily accumulating digital silo of cuttings and clickbait about the star’s life of late, his financial woes, his savage and hostile divorce from American actor Amber Heard, accusations of domestic violence and *that* videotape – and come away with a pretty bleak picture of the 55-year-old.

The article stated Depp was near to broke: having made \$650m on films that netted around \$3.6bn, yet “almost all of it is gone”. Up until a few weeks ago Depp was suing his longtime business partner Joel Mandel and his brother Roger (and their firm, The Management Group [TMG]) for negligence, breach of fiduciary duty and fraud.

The suit claimed that under TMG’s watch Depp had accumulated (and paid) nearly \$5.6m in late fees to the IRS, something that the star claimed he knew nothing about. Depp’s suit also pointed at TMG’s conflicts of interests, their alleged wrongful investment of the star’s money in companies with which they had a relationship and their enabling of Depp’s immediate family members to spend his fortune without proper authority or knowledge – not least his sister Christi. TMG counterclaimed against Depp for breach of contract and fraud, saying that it was the actor who was responsible for any financial turmoil in which he found himself.

By the time I reach Depp in his French villa the litigation has reached a settlement and, later this month, in August, he will win the first stage of a separate case against his longtime lawyer, Jake Bloom, regarding “handshake” agreements and contingency fee agreements, or lack thereof. The >>

‘I was making enough money that everything should have been tickety-boo. Nothing should have gone as sideways as it did’



Among the buildings in Depp's private village is a 'quintessentially French' café

>> latter appears to be a vindication of sorts for Depp, almost certainly having wider effects on the industry and how business is conducted between management and talent.

Sitting with the Hawthorn executives in Chez Marceline, waiting for Depp to emerge from his quaint, nondenominational lair, there is also continued talk of stories emerging about Heard and the pair's acrimonious split. Heard filed for divorce in May 2016, only 15 months after the couple got married in February 2015. Court records filed by Heard cited "irreconcilable differences", with a temporary restraining order granted against Depp, who Heard accused of domestic violence. A much-circulated leaked video claimed to show Depp "throwing a wine glass" at Heard and the 32-year-old's lawyers previously claimed that Depp "violently attacked" her.

The outrages then go from the disturbing to the downright bizarre. Although the couple's divorce settlement was reached in August 2016 – with Depp paying a reported \$7m and the restraining order lifted – even this morning, on my way to

Depp's compound, the most peculiar story yet emerged from their volatile relationship, that Heard allegedly defecated in the star's bed after a particularly nasty row in April 2016. Heard has come out with a statement last night claiming the incident was far from a dirty protest on her part, but rather blamed the deposit on her dog, Boo, who suffers bowel problems.

As I hear the satanic noise blare out from Depp's church in France, it makes one wonder: who, or what, am I about to encounter today, at his home, inside his sanctuary? An actor who is crippled by fame, money and excess? A relic of an old Hollywood star system that is broken and growing old disgracefully? Someone who simply doesn't fit into the brave new era, an era when scandal and stories can no longer be hidden away or buried under an avalanche of enforced NDAs?

Or is Johnny Depp simply a man who, for all his faults, has been wronged and harbours a genuine desire to set out to protect his name and his past work so that he can begin to bring himself back from what has been a period of his life he'd sooner forget?

Does he seek vengeance against an industry – and certain individuals – that he claims took advantage of his naivety and confessed contractual carelessness?

Is this a man who still believes in trying to be the outsider, an artist who desperately wants to be free of responsibility, something that might be mistaken for isolation and eccentricity but is actually something closer to a belief in romantic rebellion?

It's time. He's ready."

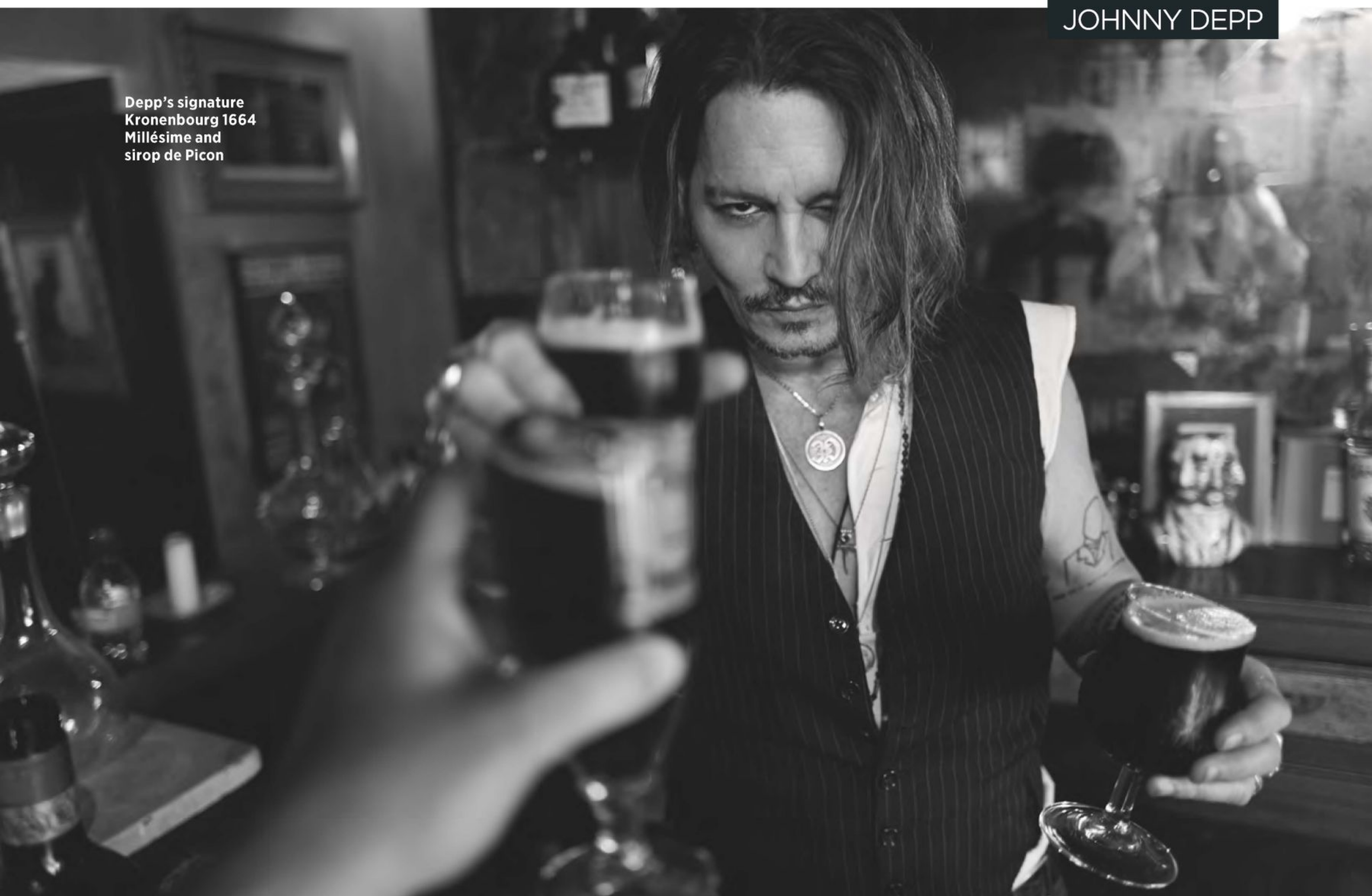
As I'm led towards the church where the demonic wall of noise has finally been silenced, I realise, perhaps for the first time, that I have no idea who or what will appear, blinking into the hot white light. It feels like stepping inside the eye of everything that tornadoes around this one man and his astonishing life. As the church door opens and I hear a cough, I wonder: where does the myth of Johnny Depp end and the truth of who Johnny Depp really is begin?

"Are you a John or a Jonathan?"

"I'm Jonathan," I say. "You must be Johnny."

"Johnny, John... I'm a John. Is it Jon-a-than

Depp's signature
Kronenbourg 1664
Millésime and
sirop de Picon



or Jon-a-thon? I'm John Christopher Depp II. I have a number after my name which makes me sound... I don't know, grander than I should be." Immediately there's that smile, one that hovers between charm and mischief, heroic and villainous. His eyes will remain behind an enormous pair of reflective aviator shades for the next four hours. "Shall we go and sit in the sun, talk, get heatstroke, vomit and die?" A pause. And then the head goes right back with the laugh. "Maybe later. Come on, Jonathan, there's a really cool little spot I want to show you..."

Depp has emerged from his slumber looking if not healthy then certainly healthier than I expected. Friends I had spoken to about my assignment voiced concerns over Depp's mental and physical state – most with little to no actual factual insight, it should be said – many referring to an image taken of the star recently while on tour round Europe with his band, Hollywood Vampires.

The photograph, taken by a fan, showed Depp gaunt, pallid and in need of some sleep – or at least a large green juice and once round the block on a SoulCycle. Not only that, but, perhaps even more disturbingly, his

'Shall we go and sit in the sun, talk, get heatstroke, vomit and die? Maybe later'

usual battered fedora had been replaced with a baseball cap, a baseball cap with the word "fugly" emblazoned on it. Johnny Depp? In a baseball cap?

Today, however, Depp's skin is clear and absent of bloat or puffiness. It must be added, however, that his clothes are less intact. He is wearing a baseball cap and his shirt in particular appears to have had its arms pulled off, as if it was once the property of an irate Bruce Banner pre-anger management classes. In fact, the shirt is like nothing I have ever seen before: part dress shirt, but with a mandarin collar, yet no sleeves. Over his shirt is a pinstripe blue waistcoat and around his neck are various chains, trinkets and talismans.

On the end of one necklace is a silver "gonzo

fist", the icon characterised by two thumbs and four fingers holding a peyote button originally used by Hunter S Thompson's 1970 campaign for sheriff of Pitkin County, Colorado. Through Thompson's prolific life and writing style, the fist has become a symbol of gonzo journalism as a whole. For Depp it is both a memento of his late friend, someone he once lived with in a basement in Owl Farm, Thompson's base camp in Aspen, Colorado, and a reminder of how one should work and live, with a strong sense of the individual and unhinged from corporate or fiscal systems. As Depp so often says, "Beat the system from the inside out."

The jeans are baggy and a patchwork of blues, holes that have been mended and stitched innumerable times. Depp's trouser-wearing history has always been, well, patchy, to say the least, always looking like he's just come from break-up sex with a werewolf. He was once taking a child to a birthday party in Los Angeles when he realised his jeans had a hole the size of a hubcap across the rear-end. Rather than change, which would have been the sensible thing, he grabbed a roll of silver gaffer tape and fashioned his own filler. >>

Depp's belt is something else. It's worn brown leather, but the buckle is attached to the side rather than the front. It's unusual, I note, as we walk towards a huge stone table where we will sit and talk in the shade for the afternoon. "This? Well, it's no Texas Belt Buckle. You know what Texas Belt Buckle is?" I have to confess I do not. "Well, a Texas Belt Buckle is where you have to pull your scrotum up over the top of your jeans without undoing them. All the way up and over. Oh, the horror of it all... You have to bring your cock back around and stick it through... Your cock has to go around the bend in a sort of semi fruit basket and then, well, then you're fucked. You pull your testicles out over the top and leave them just resting there. That's a Texas Belt Buckle. Then, of course, there's a Dirty Sanchez, which is something else entirely. 'Dirty Sanchez', which I managed to sneak into *Pirates*..."

For those in the dark about what a Dirty Sanchez might be, all you need to know is that it's a term that originated in the spit'n'grind of the LA porn industry, something that could occur when certain protruding members are stuck into certain orifices and then into certain other holes. I'll let your imagination run dark, but let's just say it's unfathomably gross and a term for an obscene sex act that couldn't be less suitable for inclusion in a \$300m Disney film about a pirate, itself based on a family-friendly theme park ride in Florida.

"Yeah, I [said] it in *Pirates* and they never caught it when it went out to the theatres," Depp chuckles as we take our seats opposite one another. "They caught it when it went to DVD. I did it because I wanted to see who would be the one at Disney to find it..." As to why Depp wanted to find out who would be the person to red flag such a thing is unclear, although the fact he is still proud to have got the obscene term included in that first blockbuster – albeit as a mumbled, near incoherent entry – and past corporate eyeballs (and ears) is not insignificant.

It serves to illustrate what has been, and what still is, at Depp's moral core, a conflict that boils and foams beneath the actor's surface: the tussle of being true to his artistic sensibilities while also being a willing participant in and figurehead of a billion-dollar franchise. It is the age-old problem faced by many successful creatives, that of art vs commerce.

Jack Sparrow was for Johnny Depp what Iron Man would eventually become for Robert Downey Jr: a global hit that pivoted the actor – or at least his image – from that of a young, somewhat surly indie misfit who >>



A black and white photograph of Johnny Depp in a cave-like setting. He is shown in profile, looking towards the left. He has long, dark hair and a goatee. He is wearing a dark, textured jacket over a light-colored shirt. A lit candle is visible in the lower left foreground, casting a warm glow. In the background, there are cave walls and some skeletal remains, including a skull visible in the lower right. The overall mood is somber and atmospheric.

JOHNNY DEPP

In the cave à vin
beneath the master
building in Depp's
village compound

**‘There’s a common
thread going through
my characters.
They’re all judged in
a condescending
manner, in a bad way’**

>> had already illustrated a distaste for being a teenage pin-up (via *21 Jump Street*), wore oversized vintage leather jackets and smoked Marlboro Reds while smooching wild fashion cats such as Kate Moss, into a global megastar with his own merchandise line, including a 25cm-high pirate figurine with removable cutlass and leather booties.

It was the moment the man who played Ed Wood turned into Mickey Mouse, albeit Mickey Mouse with a fondness for a bottle of Château Calon Ségur (2014). “I was freaked out by it,” he admits when he realised where acting was going to take him, rather than music, which had always been his main creative outlet. “I mean, at the beginning I genuinely didn’t give a fuck about acting. But I began to enjoy it. I enjoyed creating those characters up there, being in the trenches and sparring with collaborators, actors, directors... The trouble with working with these big studios is they can get uncomfortable about certain creative decisions you make. That happened with *Pirates*. My view is if the studio isn’t worried then I’m not doing my job properly.”

Did Disney try to alter his *Pirates* performance? “Disney hated me. [They were] thinking of every way they could to get rid of me, to fire me. ‘Oh, we’re going to have to subtitle him.’ ‘We don’t understand Captain Jack Sparrow. What’s wrong with him?’ ‘What’s wrong with his arms?’ ‘Is he drunk?’ ‘Is he mentally fucking stupefied?’ ‘Is he gay?’”

I ask Depp directly: did Disney ask if Jack Sparrow was being played as openly homosexual in *Pirates*? “They asked me, ‘Is he gay?’ and I answered the question over the phone. It was a lady called Nina Jacobson from Disney at the time [Jacobson is herself gay, it should be noted, and has long campaigned for greater diversity within the all-male club of old Hollywood boardrooms] and she asked me a couple of questions and then said, ‘What is it, Johnny? Is he gay?’ My tendency, of course, is to be irreverent so I said, ‘Nina, didn’t you know all my characters are gay?’ That was a pretty abrupt end to the conversation. And I just continued shaping Jack the way I believed was best.”

Was Depp angry at Disney for its lack of vision? Its lack of trust? “No. I told them, ‘Look, you don’t like what I’m doing, fire me. You hired me to do a job and play the character and this is what I want to do.’ This is the work. I mean, hadn’t they seen any of the work I’d done previously? You might want to take a look at that before you hire a motherfucker, you know?”

Did he feel vindicated once it was clear his treatment for Jack was going to

work, when audiences fell in love with him? “I knew I was right. Even the very first time when they came back to me saying, ‘No, no, what is this?’ it felt right. Even when the other actors were looking at me like I was an absolute menace, I stayed with it. I mean, the older actors were probably thinking, ‘Jesus Christ, he’s wrecked.’ Because I would tear up the script on set. I’d go rogue. I’d fly for a little bit to see where things went. And not everyone appreciates this way of working. Oliver Stone didn’t appreciate it when I changed all the lines he wrote for me in *Platoon* and that’s no doubt probably why most of my stuff ended up on the cutting-room floor.”

Depp and I are sitting under what can only be described as a tent or canopy of green vines. We are about 150 metres from the main house. Inside the tent is a huge, monolithic stone table and benches that resemble something dragged from the palaeolithic age, pockmarked and grooved from years of wear and deterioration. Depp bought it when they acquired the house. “I did a

‘Spit out what you need to spit out and my attorneys will take care of the rest’

film with Roman Polanski [*The Ninth Gate*] in Paris with Vanessa. We were supposed to stay two months and we ended up staying ten years.”

As we talk, Depp keeps his cap and his shades on. Occasionally he seems a little sleepy, stifling a yawn, although after a while he shakes off the sleep and is engaging, coherent and certain. He twists and moves rarely, maybe tucking his legs to one side or sitting cross-legged like a sort of skater/war vet/yogi. Otherwise, he is entirely still. He takes care with his answers, speaking at a steady pace, unafraid to be patient and wait until the right word arrives from his consciousness and escape into the ether.

A man, maybe a housekeeper, brings us refreshments in one of those light-blue plastic laundry baskets: sweet, bottle-green tea, Coca-Cola, water. No alcohol. Later I ask Depp if he believes he has a problem with alcohol: “Do I like a drink? Yes. Do I need a drink? No.” The only visible vice is the rolling tobacco that he smokes in liquorice papers; he’ll roll one up every 20 minutes or so and often not light it immediately. He lets it hang from his mouth, the paper sticking to his lower lip as he talks

and answers questions. He has all the tobacco warnings, all the images of blackened lungs, scribbled out by an assistant. His fingers are cluttered with rings and his arms are full of black ink.

The tattoos have been much discussed: the “Wino Forever” on the upper right bicep being perhaps the most infamous, an alteration of what originally was “Winona Forever”, which Depp got when he was dating Winona Ryder, the pair having worked together on Tim Burton’s *Edward Scissorhands* in 1990. A more recent tattoo read “Slim” in a gothic font, a letter on each of the proximal phalanges (the finger bones closest to the palm of the hand). Slim was the name Depp used to call his ex-wife Amber Heard. After the divorce he had it amended to “Scum” and more recently “Scam”.

Before flying out here I was told that Depp categorically didn’t want to discuss his recent divorce. But there’s something about the torment of the past few years that, intentionally or not, shakes such spiky subjects – his break-up, his reputation, his financial problems – to the surface. Quite simply, they are in the air. I can feel it. Depp can feel it. And without even being nudged, the topics fall onto the table and demand to be picked at.

Depp, one can tell, feels he has suffered, sounding at times like a wounded animal who has healed and is now ready to bite back. He is also, although he may deny it, angry – angry about a lot of things – and he’s vengeful and absolutely, categorically certain of his position and his standing.

“The last three or four years has felt like a perverse situation that was inflicted on me. It hurts.” How did the actor take the claims about his long-term managers eviscerating his trust, their relationship in that way? “I was with my business managers for 17 or 18 years, I think. To find they were screwing me up the arse? These people used to come to my two- and five-year-old babies’ birthday parties.

“It is crass to speak about money but, I mean, when I found out the *Pirates 5* film had just been finished, right before the business manager started to go, ‘Oh, you’ve got to sell the house in France! Oh, my god! Shit’s hitting the fan!’ Now, my front fee – I am even embarrassed to say it – for *Pirates 5* alone was £35m. And then I went on my honeymoon after that film and while I was on honeymoon that’s when I got the call from the guy and I was like, ‘What? I don’t understand? How could this be?’”

TMG claimed that they did what they could to handle Depp’s finances responsibly and repeatedly warned him that he >>



JOHNNY DEPP

Outside the former
church that now serves
as Depp's bedroom

'An episode like
this takes time
to get over.
It's a mourning'



'Chez Marceline', named after Vanessa Paradis' acting agent

>> was overspending, but he has a different perspective. "My belief was that I needed to not envelop myself in the notion of money, how much I was making, how much was there. I just knew that I was making enough money in salary and back-end that everything should be tickety-boo. Nothing should have gone as sideways as it did. And when I found out, that is when the war began. It was from every angle. The judge, you know, called them on all the petty personal allegations and said you are trying to decapitate this man in a public forum. That is not what you do."

Depp has a theory, however, about a wider conspiracy being fuelled by the troubles surrounding his finances and deteriorating marriage, a theory that points to the Hollywood industry itself, "this vile fucking circus", as the actor calls it. "But did it stop all the power mongers in Hollywood who were interested in shutting me up? Big money was being thrown about. People suing me at every opportunity. I mean, it's all so obvious. Listen, I know I was never going to be Cinderella – I know this and accept it. But it felt like within a very, very short

'I've got nothing to prove to anyone, because I've never been in competition with anyone'

period of time that suddenly this version – for lack of a better word – of Cinderella had been immediately turned into the beast. He's Quasimodo.

"I could feel people look at me differently, because of the accusations towards you. And then people start putting things in magazines: 'He's insane. He needs to take a sanity test...' You know, ludicrous stuff. But the only thing that I could do was know what I still know. Ultimately, the truth will come out in all of this and I will be standing on the right side of the roaring rapids. I hope other people will be too. I know the truth and if I had to walk away from all of it today, the job, the career, all of it, and go toodle-oo, then fine.

"I've got nothing to prove to anyone, because I've never been in competition with anyone. I don't buy into that shit. I'm not interested in receiving any spray-painted action figures. You know, maybe whatever this thing is, whatever I leave behind, you know, my legacy to my kids or the people, I haven't watched 98 per cent of that shit. It may be completely insane. It may be crap. It may be interesting. I don't fucking know what it is. But what I do know is that I did something, and I tried something different, for a period of years. Did it work? Who the fuck knows? But I did it and I'm fine to stop.

"I love the process of creating a character. I love the safety of, you know, being that character. I mean, there was great safety in being as open as you could possibly make yourself on *Edward Scissorhands* and to try to see things, mundane, normal things, as beautiful and new, you know? Captain Jack was a different animal, Ed Wood, a different animal, Mad Hatter [from *Alice In Wonderland*], Willy Wonka [*Charlie And The Chocolate Factory*]...

"Yet there's a common thread going through

In Depp's 'nondenominational lair', the confessional is now a wardrobe and the cloister an art studio



all these characters. There's a filament that connects them. Even though they're all very different, they're all very much the same, because it all has to come out of some sort of truth, you know? And the truth is they're all fucking misfits. They're all misfits and they're all misunderstood. And judged in a condescending manner, in a bad way."

The message is loud and clear as to what Depp believes went down with his long-term management and business partners. I wonder: does he worry about his reputation, his legacy, not least in regards to women? Is he concerned that so much of what has been put out in the press, so much of the scandal, has caused an irreversible erosion of his good name? Or does he simply not worry because, as he says, he never wanted to be put on some pedestal or claim to be a role model, a Cinderella figure?

"Do you know... I'll tell you..." The following pause is long. Depp and I sit in silence. The question hovers over us. Then, he seems to simply decide to talk.

"It's not about being a role model. No, it's not that at all. The tape that came out..." He stops and chuckles and repeats his words,

"The tape that came out, or the tape that someone made, that miraculously appeared on YouTube, taken from someone's phone. That was not Downtown [LA, where he lived with Amber Heard]. She [Heard] wanted to make like it was recent. It was an older video and [what happened in it] had to do with finding out that I had been ripped off for hundreds and hundreds of millions of dollars."

The video in question, blurry, clandestine, shows Depp banging around an apartment, filling a large beaker with red wine and then grabbing Heard's phone after seeing she is recording. The video was "leaked" or released by showbiz gossip channel TMZ in the States, although compared to Heard's other allegations against Depp the video content seems unexceptional or certainly the least disturbing.

Although the pair have now settled out of court, what Heard alleges to have happened in April 2016 still reverberates throughout my meeting with Depp. Heard alleged that on Saturday 21 May, Depp attacked his wife and threw an iPhone at her face. Heard phoned the police, who found "no

evidence of any crime". However, Heard claims to have taken a selfie later that day showing bruising around her right eye and cheek. The following Wednesday she filed for divorce.

I feel like I have to broach the subject with Depp. Does the actor consider himself a violent man? An aggressive man? Can he lose his temper or is he prone to if intoxicated? "The thing that hurt me is being presented as something that you're really as far away from as you could possibly get, you know? I have freely admitted and it's known, yes, I have been arrested for assaulting a hotel room [worker] once and I smacked the location manager [on the set of a new, stalled project, *City Of Lies*, a film about the murder of Biggie Smalls] and he called the cops on me. I went to jail in New York. OK, great, fine.

"Then there was that time when the paparazzi were trying to take a photograph of Vanessa and she's pregnant with Lily-Rose and I was not going to let them make a circus out of it. So I did what I had to do. Got her in the car, they didn't get the picture, and I said, 'Take a fucking picture because then I'll stove your fucking head in. You've got your >>

>>cameras out. First one click. Let's go.' And that's just the truth. I would've. I've even said before, if a paparazzo gets a shot, they're far away and they get a shot of me and my kid, whatever, that's their thing. But if I catch you, I will eat your nose. I will eat your nose, chew it up and swallow it in front of you and then you'll fucking think about it next time. I fucking mean it. But to..."

Depp goes quiet again. It seems like he needs to take stock every so often, to recharge, to get back into a specific lane or mood every time the conversation veers into talking about the volatile relationship with Heard and the results of its breakdown. "To harm someone you love? As a kind of bully? No, it didn't, it couldn't even sound like me. So, initially, I just kept my mouth shut, you know? I knew it was going to stick on me and it would get weirder. Keep going, you know? Go nuts. I ain't going to get into a pissing contest with someone about it. Spit out what you need to spit out and, you know, my attorneys will take care of the rest. I never went out and spoke about the shit.

"But of course I care what my family and my kids think. I mean, you realise right away, essentially, that what is being done is the commencement of what they hope is to be your funeral." Depp is still talking at a measured pace, in his low, cool tones, but his words are just a little clipped at the ends. His vowels just a little firmer.

"And worse than that, to take away future earnings that are for my kids, you know? I do this shit for my kids, man. How could someone, anyone, come out with something like that against someone, when there's no truth to it whatsoever? I'm sure it wasn't easy for my 14-year-old boy to go to school, you know what I mean? With people going, 'Hey, look at this magazine, man. What, your dad beats up chicks or something?' Why did he have to go through that? Why did my daughter have to go through that?" I tell Depp I can see how that would anger him. "She didn't..." Depp is often all too aware that some of the intricacies of his and Heard's relationship need to be put in the third person. This is why, at times, he will start off using a subjective pronoun but switch to something more objective, swapping a "she" for "that person".

"Why didn't that person speak to the police?" continues Depp. "I mean, they spoke to the police, but the police saw nothing and they offered her an emergency medical technician. She said no. Police see nothing on her. Police see nothing broken in the place, no marks, and then they offer her an EMT to have a look at her and she says no and I don't know if it was the next day or a couple

of days later, but then there was a bruise. There was a red mark and then there was a brown bruise."

Depp suffered a catastrophic amount of physical abuse at the hands of his own mother when he was very young. The impact of an object on human flesh and bone is a physiology, a biology, he claims to know only too well. "I've been hit in the eye a bunch with fists and boots and anything else that anyone in my family could throw at me or beat me with," he tells me about his childhood. "I know bruises. They close up and they go purple and they go black and they go green and they go yellow and they go yellow-brown like a banana and then they start to fade away. And that process is probably about 12 days or two weeks."

A day after the alleged phone-throwing took place, Heard was seen at a party, specifically Amanda de Cadenet's 44th birthday party. De Cadenet posted a picture of herself, with Heard smiling brightly on her right and model Amber Valletta to her left.

That's when I realise I am standing slap bang in the middle of Johnny Depp's bedroom. Alone...

Heard is tagged in the photo; her hair is brushed over her left eye and cheek. At some point, however, the image was deleted. Depp is emphatic about his version of events. "She was at a party the next day. Her eye wasn't closed. She had her hair over her eye, but you could see the eye wasn't shut. Twenty-five feet away from her, how the fuck am I going to hit her? Which, by the way, is the last thing I would've done. I might look stupid, but I ain't fucking stupid."

To suggest that a woman, a man or anyone might have made up such a serious allegation is a tremendously dangerous and damaging thing to do. If we as a global community are striving for equality and acceptance to run through every part of our lives, through all races, cultures and genders, then we need to believe those who stand up and claim to have been subjected to physical or verbal abuse.

Let me be clear: this is not a piece of investigative reporting. It is merely a snapshot, a chance to sit down and talk to a person of immense interest and talent, who has, it must be noted, brought joy to millions of film lovers all over the world, ever since he moved from Kentucky to LA and a friend,

Nicolas Cage, told him he should go and see his acting agent.

This isn't a piece claiming to know with any authority about what happened between Johnny Depp and Amber Heard in May 2016 or at any other time between the pair in private. All I wanted to do was come to Depp and ask him to give his side of the story, which up until now has not been properly heard. Before we met, it was agreed with his advisors at Hawthorn that both parties would go into this meeting with one simple aim: to record what happens candidly. From my side, this is what I saw and this is the conversation we had.

"We probably shouldn't be talking about this," continues Depp, "but I am worried. I worry about the people that bought it and I worry about her. It's just not right. I will never stop fighting. I'll never stop. They'd have to fucking shoot me. An episode like this takes time to get over. It's a mourning, a betrayal by someone you thought was..."

Again, a pause and quiet. All I can hear is the blood rushing about my skull, nitroed by adrenaline and the swirling white nicotine clouds.

The love of his life?

"Well, something. I did marry her somehow."

Is he single now?

"Yeah," he says, chuckling and sounding somewhat relieved.

Does that feel good?

"Yeah."

Does he think about wanting to find love ever again?

"No."

I need to take a leak. Depp tells me I can use his bathroom and that I'll find it back at the church. He gives me a set of instructions and directions, although with the electricity of the conversation we have just had still pinging about in my hot skull I nod and smile but when I actually arrive at the church I realise that I wasn't really paying attention. I walk in through the main door and that's when I realise I am standing slap bang in the middle of Johnny Depp's bedroom. Alone. With a full bladder.

Actually, I am not quite in his bedroom yet. I am in a small kitchenette. There's a sink and a box of tissues on a small table and beyond that a door that leads to the bedroom. I can see it's the bedroom because I can see the huge four-poster bed against the far wall. I venture further in, thinking that there must be an en suite somewhere and now I really am in the middle of Johnny Depp's bedroom, inside his church, which he had built in the compound he bought with his ex-partner 20 years ago. It makes one's head spin to be

alone in someone's private space. It's so intimate, like climbing inside their head or diary and riffling through their thoughts without telling them you're doing so.

I take a quick scan of the room. There's a jumble of family photographs, a guitar on a stand and clothes strewn about like a teenager just home from school. Down the far end, towards the main church door, which is blocked, two sofas face one another. On the sofa closest to me, down the right-hand side is the most intriguing object of all: a black vintage typewriter with round, silver keys.

To the left of the machine is a pile of notes and typed pages. I had heard a rumour that Depp was writing a memoir, a book of his life, and had been doing so for the past few years. It's a book about the abuse he suffered at the hands of his junkie, desperately violent late mother; about how, in anger, he used to take a baseball bat from the garage as a kid and just spend an hour wailing it against a palm tree in their yard; a book about the work, the films that never made it; about his relationships, his friendships; about when Allen Ginsberg called the actor as he was dying; about Bob Dylan, his friend; about *Edward Scissorhands*; about the industry, the circus; about the corruption, the excess and the sordid beautiful truth about it all.

There's a page spooled into the machine already. There are a handful of sentences typed, the black ink speckled and smudged on the grained, ivory paper. What is written is private. It's also eloquent. It reads like someone trying to write vividly, someone desperate to get it out, get it down, so he might hold it up and scream, "Look! This is what happened!" This feels like snooping. I make a swift exit and go back to the bathroom in the café. Eventually I wander back to Depp, the smoke signals from his cigarette indicating he is still where I left him.

"You know, on the road with the band, it's impossible to bring oil paints," explains Depp. "Mineral spirit stinks up the fucking place, you know? So I've just been doing watercolours and odd drawings. I've also been doing a lot of writing. I kind of started a book, a couple of months before I broke up with Amber."

Fiction? Memoir? A play?

"I've written around 300 pages. I have about 300 more pages more to go. I am halfway. They are more memories. And some of the beauty and the knowledge that I've been able to glean or sponge off of some of these magic fucking people I know, from Brando to Hunter to Patti Smith to Dylan to Ginsberg. I have been so lucky to have met all these folk. I don't have cards or make notes really. No structure is blocked out. I have reminders. I'll make a list of reminders."

Of events he wants to remember?

"Yes, but it's not written in any kind of linear form. It should be more like the unplanned telling of a story around the campfire."

I ask Depp if he finds it hard writing about some of the more painful memories.

"Sure. I mean my childhood was dark. My mum wouldn't edit. There was no editing. She would say what she meant, what she felt, in that instant. No matter how wrong it might have been even, or how hideously evil it was in the moment, she didn't edit. It came out: bleurgh! She was out of her mind, obviously, and she didn't know what the fuck she was doing. She got four kids and she hated the world. Was there fuck loads of verbal abuse? Yeah, man. Was there fuck loads of physical abuse? Yes. And never-ending, to the point that pain, physical pain, was just a given. But the last four, five years that I was *involved*, let's say... Well, that was quite a dark time too.

"I mean, you can write about those things and what's interesting is you write about

'At a certain point one must be able to say, "What else can any of you do to hurt me?"'

those things early on and once you've had a few years away from that chapter you go back and reread what you've done so far. And then you realise that you do feel the same way you did, but you're so far beyond it. It puts everything else into perspective. Because at a certain point one must be able to say, 'What the fuck else can any of you do now? What else can any of you do to hurt me?'"

The patter has changed. He is still calm, still warm, but the emotions are right here on the table with us, right in our faces. Maybe it's just Depp's natural charisma, but the intensity of the conversation feels like lifting weights. Not because it's difficult to talk or that it isn't natural, but simply because of the rawness, the emotional density of the topics. We sit in silence. Depp doesn't move, not a single muscle flinches. It's like he's looked into the Gorgon Medusa's eyes to see for himself life's savage reality.

The cigarette hangs unlit, like a stogie to be chewed on or soaked with spit. "What was it that Dylan Thomas said, 'To begin at the beginning,' right? And Ernest Hemingway, 'All you have to do is write one

true sentence" – one of the hardest things in the world to do. And [Allen Ginsberg's] "First thought, best thought."

Depp has taken his writing lessons from brilliant yet often difficult men. He has strung them together like bunting: to begin at the beginning, all you have to do is write one true sentence: first thought, best thought... Much like Ginsberg, Depp has that ability to perform, to unspool himself and all his kinks. A drive into Depp's memories, one suspects, would be like trying to control a car on a winding mountain road with its brakes cut, thrilling yet perilous.

"And Hunter. Hunter! He was right in the centre of every story. And all those stories were true. I have all the tapes and the napkins. Hunter wanted me to buy his archives, but I'm its custodian. They belong to Hunter's grandson, Will. I think we are going to take it on the road, to show people, to show people the reality, the madness and the goddamn beauty of it all."

For the first time, Depp takes off his shades. He rubs his eyes, which aren't bloodshot or kohl-lined, but are clear, backlit and luminous. "I want the truth. That's really my biggest obsession in the world. It's just the fucking truth."

Yet to live on impulses, to put down all the raw facts unedited as they come out, well, that's a powerful type of storytelling. As Hunter himself warned of such precision reporting: "Absolute truth is a very rare and dangerous commodity."

The truth has no time for perspective. Or rather, truth is not about perspective as a point of view. But to see the whole truth? The whole story? Now, that sort of perspective will allow you to get the entire picture: the correct height, depth and position of all the facts in relation to one another, something that is absolute.

There is no doubt Depp is seeking the truth. That is his mission. One day, maybe he will find the right words, in a conversation or in a book, and when he does they will be simple. **GQ**

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- **How Jeff Goldblum Became The Coolest Guy In Hollywood (Again)** (Jonathan Heaf, July 2018)
- **A First Look At Johnny Depp's New Film For Dior Sauvage** (Teo van den Broeke, May 2018)
- **Punk Rock President Dave Grohl Takes A Stand** (Jonathan Heaf, May 2018)



'Monsieur Dior' by American artist Kaws stood ten metres above Kim Jones' debut show for the house in Paris, 23 June

KIM JONES

Dior's new menswear
artistic director is British
designer Kim Jones

Starring Kim Jones as...

Mr

Story by **Teo van den Broeke**

Photographs by **Buzz White**

Styled by **Luke Day**

Dior



Remember a time before athleisurewear appeared on every couture catwalk and magazine splash (see p.62 of this very issue)? No designer was more responsible for that than Louis Vuitton's outgoing menswear director. Now, after a headline-grabbing headhunt by Dior, we met in Paris to ask what will define his (and consequently our) next chapter

When Kim Jones started as the artistic director of menswear at luxury goods juggernaut Louis Vuitton in 2011, the world of men's fashion was a very different place. Off-White was but a twinkle in Virgil Abloh's eye, London Fashion Week Men's didn't exist and the menswear market in the UK was worth some £11.7 billion – a pittance compared to the £16.3bn valuation it's expected to achieve in 2021. What's more, the idea that sportswear could be considered high fashion was laughable. Overpriced boat shoes for millionaire septuagenarians to wear on their yachts? Absolutely. Six-hundred-pound trainers designed for trendy kids to wear to clubs? Forget it.

It was Jones, a Central Saint Martins graduate with previous at Umbro, Iceberg and Dunhill, who helped to change all that. For his first collection for Louis Vuitton, shown in Paris in June 2011, Jones filled his runway with tennis shoes, tube socks, running sneakers, bomber jackets and backpacks. Sure, the trainers might have been made from French calf leather and, yes, the bomber jackets were cut from the finest alligator, but it was sportswear nonetheless and it was like nothing Louis Vuitton had ever shown before. In the seasons hence, Jones produced a series of collaborations with Nike, he made the trainer category one of the highest performing in the Louis Vuitton portfolio (you need only visit one of the brand's boutiques on a Saturday for proof) and he even partnered with streetwear behemoth Supreme for his AW17 Louis Vuitton collection. The collaboration caused such a stir that the pop-up stores LV opened to sell the stuff had to close because they became so dangerously overcrowded.

Fast-forward seven years and it's impossible to attend a fashion show that doesn't feature some kind of trainer, hoodie or luxury backpack. Even the likes of Canali, Ermenegildo Zegna and Corneliani – major menswear houses entrenched in tailoring tradition – have been forced to put sportswear at the centre of their seasonal collections. It's a shift that is being reflected on the high street too. In the past year alone the value of the relatively new "athleisure" sector has increased in the UK by some eight per cent, to £2.5bn. It's a shift for which Jones can be held, in part at least, responsible.

In January of this year Jones announced that he was leaving Louis Vuitton and it was at that moment that the fashion rumour mill went into overdrive. There was talk of Jones taking the reins at Versace and similar rumours swirling around him being in the running for the top job at Burberry – two roles that seemed to fit neatly with the designer's sportswear sensibility.

When it was finally confirmed that Jones was to be the new artistic director of Dior's menswear, replacing Belgian designer Kris van Assche in the role, people were surprised. Dior, after all, is a smaller label than Louis Vuitton. It's also owned by LVMH, which, to some, made it look like a lateral move rather than an upward one. What's more, Dior is a house founded on a couture sensibility. At Louis Vuitton, a brand that started life manufacturing luxury steamer trunks for wealthy world travellers, Jones seemed at home producing collections soaked in the LVMH mainstay's peripatetic DNA: he created comfortable, luxurious clothes that LV's clients could wear in the cabins of their private jets. Dior's identity, on the other hand, is one that has been carved on the cutting boards of the atelier. It was a contrast of values that made many in the fashion industry sit up and take notice. Why would menswear's master of luxury sportswear relinquish such a plum role for one with a brand whose core identity is seemingly so different from his own?

Today, six-and-a-bit months since Jones' departure from Louis Vuitton, I'm in Paris

'Dior is held in very high esteem and that's what's really attractive about the house. It's Dior!'

to find out. It's a sweltering Sunday in the French capital and I'm meeting Jones at his home in the 2nd Arrondissement, just behind the Palais-Royal. A 17th-century mansion spread over four stories and complete with seven bedrooms, Jones' house is extraordinary. The mahogany floorboards have been polished to a high shine by centuries of footsteps, the walls are painted in muted shades of sage and French grey and there are artfully curated artefacts everywhere you look. There's a Jun Takahashi "Grace" light beneath the window of his enormous walk-in wardrobe, which is full to bursting with vintage tees and one-off creations from Jones' time at Vuitton (including a unique Keith Haring x LV keep-all "people would go nuts about if they could see"); there's an antique grand piano in the living room; and there's what I'm pretty sure is a painting by Manet on the wall of one of the spare bedrooms.

When we sit down to talk, Jones is in a laid-back mood. So laid-back, in fact, that he's positioned himself horizontally on the boat-proportioned sofa next to me, bottle of

Coca-Cola in hand. He's the picture of a hip young fashion designer in a long-sleeved black Balenciaga T-shirt, black ripstop Stone Island shorts and a pair of black Virgil Abloh for Nike trainers, complete with trademark orange tags. "I'm wearing a lot of black at the moment," he says in his reedy home counties trill, which is as closely clipped as the hair around his ears. He's sporting more stubble than usual and he looks tired (perhaps the reason for all the black). "I haven't watched TV since I started at Dior. I haven't stopped," he says. "I'm exhausted. I'm looking forward to going on holiday." Jones is off to Indonesia for a fortnight the following day and, perhaps unsurprisingly, he seems a touch more excited about the trip than he does about discussing his new job with me.

"I wanted a change, really," says Jones, when I ask why he made the move. "I had various opportunities arise and this was the one that excited me the most. Pietro [Beccari], the CEO of Dior, is someone that I really love and admire and I know that with him I can do what I need to do and get it where it needs to be. There's no bullshit. He's a genuine person," he says. "Dior is held in very high esteem and that's the thing that's really attractive about the house. It's Dior! The archive is fantastic and there's so much scope within it."

Jones' first collection for Dior was shown in the round in Paris' Garde Républicaine on a baking-hot Saturday in June, a month or so before our meeting. A high-fashion circus with Jones its ringmaster, a giant floral "BFF" sculpture of Monsieur Dior (specially created for the show by New York-based artist Kaws) was positioned at the centre of the space and the bleachers surrounding the ring ran seven tiers back to accommodate the many anticipated guests.

The clothes sent down the runway were sublime. Inspired by Dior's Couture heritage, Jones' Spring/Summer 2019 collection was a contrapuntal symphony of immaculate tailoring and out-of-this-world handmade pieces. In a sea of dumbed-down, heavily branded menswear, the collection felt confident and mature – a welcome return to elegance. Sure, there were some trainers, but the clothes were tailored, tasteful and modern. The first look – a panelled silk two-piece in pale shades of periwinkle and clotted cream – set the tone of things to come. There were suits cut by the same craftspeople who produce the label's couture gowns – the new double-breasted "oblique" style, with kimono-esque fastening, inspired by the "Oblique Line" suit Christian Dior famously created in the Fifties. There were toile tops imbued with hand-cut >>

KIM JONES

Shirt, £41,000. Bag, £18,500.
Both by **Dior**. dior.com





‘The house comes first and then it’s you and your interpretation of it. That’s how designers are successful’

>> and dyed feathers. There were beaded shirts (which took four people a week to make) finished with floral motifs and there were trench coats embroidered with a pattern inspired by the founder’s favoured dinner service. There was a femininity and a fragility to the collection, which sat in marked contrast to the sturdy, hard-edged luxury Jones peddled at Louis Vuitton. “Elegance is really the key thing we were looking at, and the couture aspect. No one else has the ability to do that. No one else has the atelier we have or the archive we have, so they can’t do what we do,” he says plainly. “Things with really fine workmanship were interesting to me, because I wouldn’t have been able to do them at my previous place.” He continues, “The discussion we had was that [Dior] needed more energy and they wanted more colour and they wanted a different feel. It’s nice to work with different pillars in a house, so to speak, the DNA, etc. It’s refreshing.”

When I ask about his decision to move away from sportswear, Jones is characteristically circumspect. “I’ve moved away from sportswear a bit,” he capitulates, “but when I look at sportswear now I think of American sportswear, which encapsulates a lot of tailoring as well. I think it’s important to just think of it as modern menswear. There was a conversation about femininity with certain things [in the collection] as well. It’s the romance of the house and if you put it on the right person it’s not feminine at all.” He continues, “I wanted obviously to keep the classic and the tailoring, because that’s the essence of Dior men’s.”

The first model to walk Jones’ runway was, in fact, not a model at all, rather Prince Nikolai of Denmark. That Jones chose a royal to open his show felt like a statement of intent, a siren call to a new, well-heeled customer. “Mr Dior dressed royalty, he was friends with royalty, so it was a nice way to start that chapter, to go back to where it came from, but also to make it relevant for the 20th century,” he says. And what does this say about the man Jones is trying to reach? “I look around the world and I see an amazing amount of different guys wearing clothes that I’ve designed, so I don’t have one specific guy in mind, because it’s too big. For me, it was the optimism and the youth that was important to put across in the first show.”

Though much about Jones’ first outing for Dior felt different to anything seen during his tenure at Louis Vuitton, one thing remained the same: namely the heavy-duty celebrity presence at his show. Jones is famously close personal friends with pretty much every >>

Dior’s unassailable archive inspired the SS19 collection, Kim Jones’ first as its menswear artistic director, 23 June

Shirt, £450,000.
Tank top, £640.
Shorts, £270.
Perfume bottle,
£1,850. All by
Dior. dior.com



>> A-lister going (spend an hour taking to him and “Naomi”, “Kate”, “David”, “Victoria” and “Marc” will all pop up at least once) and his Spring/Summer 2019 show was a lesson in mate maintenance.

Where most shows start 15-20 minutes after their allotted time slot, Jones’ began over an hour late due to the staggered arrivals of the multiple celebrity attendees. Rita Ora was one of the earliest entrants into the ring, as was Jaime Winstone. Next up were Skepta, Lily Allen, Virgil Abloh, Bella Hadid, Karl Lagerfeld, Takashi Murakami and A\$AP Rocky. The final wave of arrivals reached a crescendo when Naomi Campbell turned up with Lenny Kravitz (whose larger-than-life hair prevented British designer Grace Wales Bonner from seeing much of the show) closely followed by Kate Moss and Robert Pattinson. So dense was the celebrity contingent in the two front rows (one on the interior of the runway, another on the exterior) that some were even forced to sit second. It was an extraordinary spectacle to behold.

One surprising attendee at Jones’ show was Kris van Assche, the designer who allegedly was ejected from Dior Homme after eleven years to make way for Jones. During his time at Dior, Van Assche capitalised on the skinny, monochromatic look first posited by his predecessor, Hedi Slimane, a look that, with his romantic, pastel-hued collection, Jones has moved away from entirely. Did Jones know Van Assche was coming? Was he surprised to see him there? “I didn’t see him. I knew he was coming [but] I didn’t see him. I thought it was very nice of him... so... you know.”

Of the many rumours circling Jones’ appointment at Dior, the one that he plans to take over the whole of the brand, womenswear included, is perhaps the most intriguing. It would certainly explain why Jones decided to make the move in the first place. What’s more, said rumours have been fuelled, in part, by Jones’ decision to remove the “Homme” from “Dior Homme”. “I felt the name needed to change,” he says, taking a swig of his Coca-Cola. “You know, Dior’s much more consistent as a brand now, I think, and it doesn’t need ‘Homme’ behind it because Dior is Dior.” And what of the rumours surrounding his ambition to take over the brand as a whole? >>

‘Being a designer is now a “thing”. When I put things I love on my Instagram, people believe in them...’



KIM JONES



Clockwise from top left: Robert Pattinson, Kim Jones and A\$AP Rocky at Dior's pastel-hued SS19 showcase in Paris, 23 June



From left: Victoria Beckham, Kate Moss, Lenny Kravitz and Naomi Campbell on the front row of Jones' debut Dior outing at the Garde Républicaine, 23 June

>> "The aim is not to have the whole of Dior, says Jones. "It's more the global thing for Dior. They want it in the stores together and they want it looking more consistent. Pietro is into that and I get the reason why."

Though Jones' new collection for Dior isn't yet available in shops, the buyers made their purchases in the Paris showroom straight after the June show, so he already has a pretty clear idea of whether it's a been a success. "Everyone is pleased with what I've done," Jones says. "I'm not allowed to say figures, but it's been super successful, lots more than I thought it would be. Everyone is really happy with it and there's an optimism." He continues, "It's just kind of nice in a different house. It feels more like a family house. There are some really nice people there that have been there for a long time and they help and support what I do. It's a really good feeling."

With nearly 500,000 Instagram followers, the influence of the "Kim Jones brand" is far-reaching and his connection with his fans close and genuine. It's a reach his new employer has been smart to cash in on. "Being a designer is now a 'thing'," he tells me. "It's like being a pop star. When I put things on my

Instagram because I love them, people believe in them and then they call the store and order them. It happens a lot. The power of it coming from the person who designed it is even stronger than the house they work for: you're verifying the fact that you love the product." He continues, "I get recognised more in the street than I used to, which is weird. But I'm always happy to talk to people or have my photo taken, because you're getting that interaction with people who actually want to buy your clothes. You know, I was going through the airport yesterday and there was a family that all freaked out when they saw me – it was the funniest thing in the world – and I was like, 'That would never have happened a year ago.'"

As we come to the end of our time together I notice a flash on Jones' wrist, a glint of gold I've not seen before. "It's a new Rolex," he says, laughing. "I know, I've been really bad. I saw it in the window in Burlington Arcade. My financial advisor is really awful, because he's a big Rolex fan and every time we go for lunch at The Wolseley we go down there and he's like, 'Go on, Kim.' I just really liked it. I quite want a rose-gold one now." That Jones is able to splash out on a £30,000 watch on a whim gives you some idea of the extraordinary amount he has achieved

in a relatively short space of time. To what does the designer, who only graduated from Central Saint Martins 17 years ago, attribute his continuing success? "The house comes first and then it's you and your interpretation of it," he says firmly. "That's how designers are successful. There's always me in there, but it's in the guise of the house that I'm working for." He pauses, before adding with a smile, "I like to change and shift things around. I don't like to sit still for long... I'm always on the go, so, you know, that's just how I am..."

And with that, a swig of his Coca-Cola, a bounce off the sofa and a peck on both my cheeks, menswear's most influential chameleon – and Dior's bright new hope – is just that: gone. **GQ**

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- **The Making Of Kim Jones' Extraordinary New Dior** (Teo van den Broeke, June 2018)
- **Virgil Abloh Is Changing The Fashion Game** (Teo van den Broeke, June 2018)
- **Kim Jones' Best Bits At Louis Vuitton** (Teo van den Broeke, January 2018)

Coat, £3,600. Tank top, £410.
Trousers, £590. Trainers,
£690. Necklace, £2,100. Belt,
£550. All by **Dior**. dior.com

Production **KO Productions**
Casting director
Shelley Durkan
Model **Valentin Caron**
at **Success Models**
Grooming **Ben Jones**
Digital technician
Mathias Ribe
Photography assistants
Andras Bartok; Jack Snell
Style assistant
Emily Tighe

‘Everyone is pleased
with what I’ve done.
It’s been super
successful, more than
I thought it would be’



Mick Jagger, pictured here and opposite, as reclusive rock star Turner in Donald Cammell and Nicolas Roeg's odyssey into the dark heart of swinging London

Europe was rioting... and audiences were ready for gangsters, rock'n'roll, drugs and free love

A black and white close-up portrait of Mick Jagger. He has dark, wavy hair and is looking slightly to the left with a serious expression. He is wearing a striped shirt and a necklace with large, round medallions. The text 'YOU'LL LOOK FUNNY WHEN YOU'RE FIFTY,' is overlaid in large, white, serif capital letters on the right side of his face. In the top right corner, the word 'PERFORMANCE' is written in a smaller, white, sans-serif font inside a white rectangular box.

PERFORMANCE

'YOU'LL LOOK FUNNY WHEN YOU'RE FIFTY,'

A half-century since Mick Jagger's controversial acting debut in *Performance* comes a new limited-edition book of the same name saluting its revolutionary impact on the political, social and sexual order of its time. Here, with an extract from Jay Glennie's 50th-anniversary homage - in which stunning unseen imagery and insider truths are revealed - plus three tracts on the film's influences then and now, *GO* celebrates rock'n'roll's greatest cinematic insurgency...

I wanted to make the move from being an agent into producing films, and meeting Donald Cammell, and subsequently Nic Roeg, meant I could make the move a reality," recalls Sandy Lieberman on the decision to become a film producer and leave behind a successful career as an agent.

Lieberman's first film as a producer – *Performance* – is either "The most completely worthless film I have seen since I began reviewing" (Richard Schickel, *Time*, 1970) or, as championed in 2011 by Mark Cousins in his 15-part TV series of 2011, *The Story Of Film: An Odyssey*, "not only the greatest Seventies film about identity, if any movie in the whole story of film should be compulsory viewing for film-makers, maybe this is it".

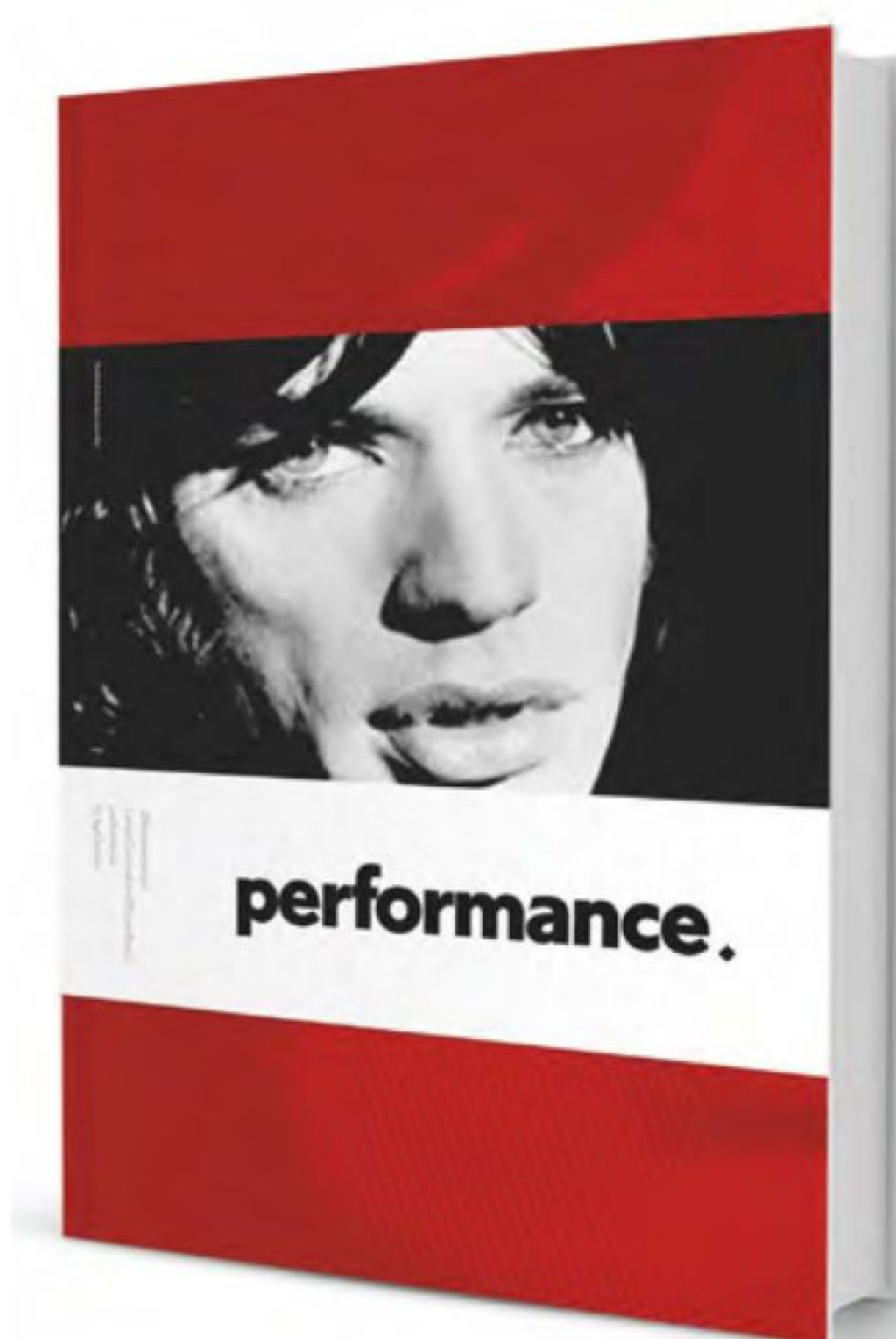
These appraisals, over 40 years apart, showcase the critical about-turn *Performance* has undertaken. Almost universally vilified upon its initial release – one notable exception was critic Derek Malcolm, who championed the film, proclaiming it to be "richly original, resourceful and imaginative, a real live movie" – *Performance* is now seen as one of the seminal films of the last 50 years.

Film historian Colin MacCabe hails *Performance* as the best British film ever made. But even before its release the film studio funding it were repulsed by its violence, drug taking and sexual morality.

Performance is the film that arguably defines the late Sixties in bohemian London. The blurred lines of reality and fiction came together to tell the story of Chas Devlin, a gangster and diligent enforcer of the will of his boss, Harry Flowers. Killing a rival puts the fragile status quo of the London underworld at risk and forces Chas to run and look for refuge until he can slip out of England. A Notting Hill townhouse owned by Turner, a burnt-out rock star, would appear to be the ideal short-term hideaway. That is until Chas allows Turner's *ménage à trois* to mess with his identity even further.

American studio Warner Bros, wishing to tap into the burgeoning youth market, financed the production in their misguided belief that they were buying into a film depicting swinging London, a new *A Hard Day's Night*, complete with an accompanying album from the film's lead, the biggest rock star on the planet, Mick Jagger.

Instead what they were handed was a heady cocktail of hallucinogenic mushrooms, sex – homosexual and three-way – violence, amalgamated identities and artistic references to Jorge Luis Borges, Magritte and Francis Bacon. Their star, Jagger, failed to appear until nearly an hour into the film and only sung one song on the subsequent groundbreaking soundtrack by Jack Nitzsche.



Performance by Jay Glennie, from which this extract is taken, features contributions from James Fox, Mick Jagger, Nicolas Roeg and Sandy Lieberman

After a string of No1 singles – "(I Can't Get No) Satisfaction", "Get Off Of My Cloud", "Paint It Black", "Jumpin' Jack Flash" – the Stones had released their seventh long player, *Beggars Banquet*, which longtime Stones engineer, Glyn Johns, called their "coming of age record", to universal acclaim but not a little controversy, with the backdrop of the civil unrest providing the impetus for "Sympathy For The Devil" and "Street Fighting Man". Their success saw religious groups and the right-wing media label the Stones a corruptive influence on the God-fearing youth, the accusation being that they were in league with the devil. This furore did little to dent their success; indeed the group's popularity only soared to even greater heights. And yet it was not sustaining their frontman. The singer was looking to break into movies, as Jagger himself said, "to take on a role because it's more than just a pop star role".

Lieberman was enthusiastic about this move: "Mick was a friend and a client, and as far as Donald, Nic and I were concerned he was completely right to play the rock star Turner in *Performance*. I knew that all the fame and notoriety surrounding him at that time of his life would be perfect."

Warner Bros wanted a new *Hard Day's Night*. What they got was hallucinogens, sex and violence

What was imperative to Lieberman was that any film that he pursue with Cammell and Roeg "would be influenced by the times we were living in. Into that mix went the political, social and psychological mood sweeping across the world, and in particular for us in London."

The Sixties saw class barriers come crashing down, as gangsters, pop performers and film stars mixed with aristocracy. London's Kings Road was full of androgynous-looking males, eager to express their femininity. *Performance* co-directors Cammell and Roeg brought all this together in a melting pot, which would go on to revolutionise the film world. Their ground-breaking language of imagery was brought to life with nonlinear storytelling and Roeg's majestically lit cinematography asked audiences to assemble a celluloid jigsaw puzzle in order to fully comprehend and unlock the film's mysteries.

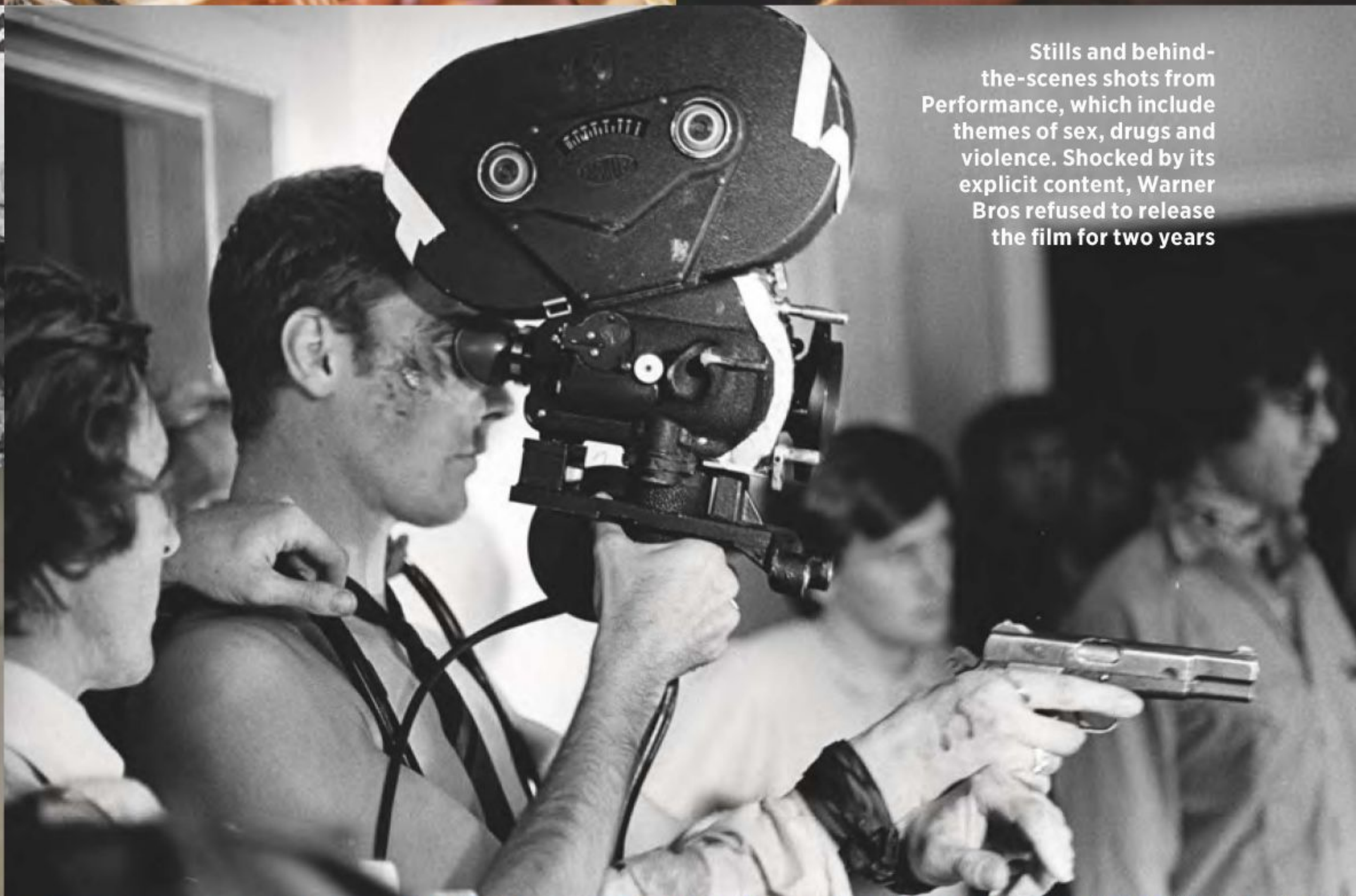
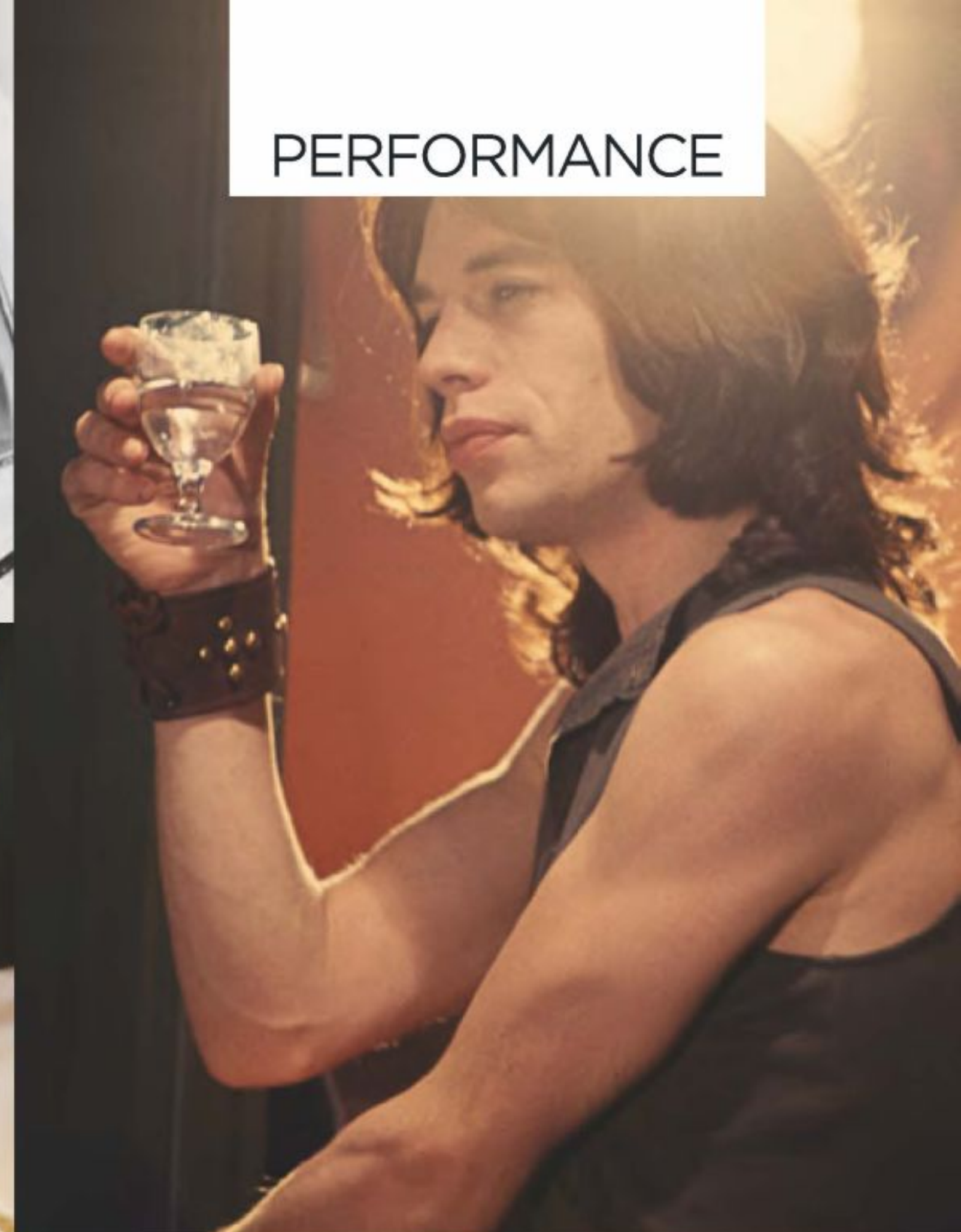
Viewing the resulting film, Warner Bros were horrified with their investment. Decrying the film's graphic and decadent drug use, violence and sexual content – Jagger and co-star James Fox were seen on screen enjoying drug-fuelled sex with Anita Pallenberg and Michele Breton – they refused to release the film. "They thought it was dirty," said Lieberman five decades later. Roeg laughingly recalls fearing Warner Bros were going to sue him.

Two years of financial wrangling, threats from both the studio and from Cammell and Jagger ensued before the eventual release of *Performance*.

Set decorator Peter Young describes the location shoot as a division of two distinct camps – the "straights" (the older experienced film personnel and technicians) and the opposing camp made up of those who wished to partake in drugs: "a looser kind of lifestyle" ("the cool set"). This highly charged atmosphere ensnared victims into its corruptive vortex. Despite proclaiming that *Performance* was the best performance he ever gave, Fox would leave the industry for ten years. "When I had my Christian conversion in '69," he recalls, "my friend Johnny Shannon asked me, 'Do you want me to sort them out, Jim?' I thought that it was so super of him. He thought I had got involved with a real heavy cult who were going to take my money and screw my mind."

The extraordinarily bright, handsome, louche, charming Cammell would see his co-director, Roeg, become lauded as one of the great filmmakers, whereas his own career floundered in Hollywood. And it was in the Hollywood Hills, in relative obscurity aged 62, that he would place a revolver to his head >>

PERFORMANCE



Stills and behind-the-scenes shots from Performance, which include themes of sex, drugs and violence. Shocked by its explicit content, Warner Bros refused to release the film for two years



>> and pull the trigger, after completing only three more films – *Demon Seed* (1977), *White Of The Eye* (1987) and *Wild Side* (1995). Pallenberg, the ultimate rock chick, would begin her descent into drug addiction during filming, naively believing that she “had kept it from everyone”. And as for the film’s star, what became of him? Jagger survived the shoot in one piece and is arguably the greatest rock’n’roll singer on the planet.

Liebersen once told me that a Roeg film is only appreciated by a wider audience many years later, and that chimes with Roeg’s collaboration with Cammell: *Performance* lives on and continues giving performances 50 years after its inception. Dean Cavanagh, Rupert Everett, Bill Nighy, Paul Schrader, Irvine Welsh and Stephen Woolley all spoke of the profound effect the film had on their subsequent work and careers. The film’s influence can be seen in the work of directors such as Martin Scorsese, Guy Ritchie, Jonathan Glazer and Quentin Tarantino. Musicians including William Orbit, Happy Mondays and Big Audio Dynamite have all used the score and film as reference points and samples in their songs.

The Stones’ former manager, Andrew Loog Oldham, said, “The Stones were not to the celluloid manor born.” And yet Jagger’s cinematic debut as the reclusive rock star Turner is venerated as one of the greatest performances from a musician in film.

The rising resentment against the ruling elite, thrown up and scattered across the globe in 1968, resulted in a seismic social and political change. “*Performance* was born out of that fervour and an understanding that we did not want to make a Hollywood movie. Donald, Nic and I wanted something that was going to rival the new wave cinema of France and Italy,” says Sandy Liebersen.

It is no exaggeration to claim that 1968, the year the cameras rolled on *Performance*, was the year that changed the world forever. Christmas Eve saw the Apollo 8 spacecraft manned by Jim Lovell, Bill Anders and Frank Borman become the first manned spacecraft to orbit the moon. However, this proved to be a rare moment of good cheer in an otherwise challenging year.

Europe was rioting. Across France some ten million workers went on strike, virtually paralysing the country, in solidarity with students who had taken to the streets of Paris against the De Gaulle government, demanding reforms to their education system. “I was in the Stones’ office when Daniel Cohn-Bendit, leader of the student protest group, called after hearing “Street Fighting Man” to ask for Mick’s support. I spoke to him and



The Rolling Stones frontman’s infamous bed scenes, including a ménage à trois, sparked stories ‘so good I’m not going to deny them’



assured him that the Stones supported their cause,” recalls Liebersen.

Central and Eastern Europe saw widespread protests against the restrictions on freedom of speech, resulting in the Prague Spring. The UK played host to frequent CND marches against the increasing fear of a nuclear holocaust. Conservative politician Enoch Powell’s infamous anti-immigration “Rivers Of Blood” speech stoked further fires.

The fear of an unwanted pregnancy had overshadowed any intimate relationship, but the advent of the pill and the relaxation in 1967 of the draconian principle of only prescribing it to married women saw the UK finally attempt to shake off its Victorian attitudes to sex. The same year saw homosexuality decriminalised in England and Wales, despite the home secretary of the time, Roy Jenkins, appearing to capture his government’s attitude when he was quoted as saying during a parliamentary debate, “Those who suffer from this disability carry a great weight of shame all their lives.”

The Black Panther Party came to a wider public consciousness when two black US athletes, Tommie Smith and John Carlos, were sent home from the Mexico City Olympic Games after raising their black-gloved fists in the black power salute during their medal ceremony. The year also saw the tragic assassinations of both Dr Martin Luther King Jr and presidential hopeful Senator Robert Kennedy, adding further fuel to the civil rights protests raging across America. The bloody Vietnam Tet Offensive saw even more American soldiers arrive home to US soil in body bags, resulting in frequent demonstrations against further US involvement in the war. “We also protested the Vietnam War here in London,” remembers Liebersen. “Mick, Donald, Robert Fraser and I spent the afternoon cheering on Vanessa Redgrave in Grosvenor Square.”

Television audiences in America witnessed the first interracial kiss when *Star Trek*’s Captain Kirk kissed Lieutenant Uhura. At the Academy Awards, *Bonnie And Clyde* and *The Graduate* were both nominated for the Best Picture Oscar and studios released genre-defining films such as *Rosemary’s Baby*, *2001: A Space Odyssey*, *Planet Of The Apes*, *Teorema* and *The Boston Strangler*, so the times were a changing and it appeared that audiences were ready for a film with a great musical score, depicting the coming together of gangsters, rock’n’roll, drugs and free love.

The critical reaction

by Adam Scovell

Like many cult films, *Performance* did not have an easy start. Even before the mixed reviews that would greet it upon release, the >>

Jagger with co-star Anita Pallenberg, with whom he allegedly had an affair, despite the actress being in a relationship with Keith Richards at the time



Mick Jagger looked not only bohemian, but almost like a sexy girl. It was confusing for audiences and crew alike



From left: Co-director Donald Cammell solicited support from film-makers David Maysles and Kenneth Anger, who sent a letter to Warner Bros in favour of the film's original cut; when *Performance* was finally released in the UK in 1971, it called it 'evil' and advised against taking acid while watching it; the movie's Dutch poster

>> film struggled to make it out of the starting gate. Shot in the summer of 1968, Donald Cammell and Nicolas Roeg's film captured the moment when the swinging psychedelia that had dominated the late Sixties started to sour. Yet, with the studio bosses at Warner dismayed by the original cut, *Performance* was left on the shelf very much until the swinging had all but collapsed into the nihilistic darkness of the oncoming Seventies.

In the run-up to the release, the studio is rumoured to this day to have wanted the negative destroyed. Roeg eventually left the production, then more concerned with his upcoming project, *Walkabout* (1971), leaving Cammell in the editing room to appease the unhappy producers. He had the huge task of cutting the much longer film down into something shorter and more palatable. What Cammell produced in that desperate moment is one of the finest, most startling pieces of editing cinema has ever seen.

With hindsight of the hippy dream's demise, *Performance* is a film coloured with foreknowledge of the counterculture's downfall. Such pessimism, coupled with a hyperactive psych style, didn't exactly make for a positive critical response, however. Reluctantly released in 1970, the film's reviews were incredibly divided. The American critic Roger Ebert in particular noticed the unusual editing style enforced on the film, writing that "It's so nervously edited that it doesn't stay around to develop the effects it introduces."

In the run-up to the release, the studio is rumoured to this day to have wanted the negative destroyed

More famously, Richard Schickel of *Time* called it "The most disgusting, the most completely worthless film I have seen since I began reviewing." Unlike Chas, the critics of the time were very much not after a bohemian atmosphere.

Whether through accident or a genuine moment of genius, *Performance*'s disregard for linear narrative and editing paved the way for its critical revival. It's difficult to think of many other British films that have been as formally daring and *Performance* now regularly finds its way into "Best British film" lists. The film is peerless but its style and editing has influenced many films that came after, most notably Jonathan Glazer's *Sexy Beast* (2000) and Paul McGuigan's *Gangster No1* (2000). Today, it still feels like a full frontal attack upon the senses. Though, considering its problematic history and the constant opposition it faced, we're lucky to still be able to take this trip. >>



performance



The substance of style

by Tom Stubbs

Performance is about an extreme, a new amalgam of things – the rub of far-flung elements blending in a moment in the late Sixties when social evolution and radical change defined the time.

Performance has a rub like no other film before or after it. The wardrobe style is as exhilaratingly potent as the soundtrack and cinematography. But how *Performance* came to be quite so mesmerising has much to do with how the film was made.

The key was David Litvinoff – the “dialogue coach and technical advisor”. A Whitechapel-born Jew and openly gay polymath, he was close enough to the Krays to affectionately call Ronnie “Boot Nose”. He was involved with illegal gambling dens and clip joints, was a newspaper gossip columnist, a Soho “face” and a friend of aristos and lords. He possessed a master grasp of how people spoke and dressed across swathes of swinging London.

He dressed James Fox’s character, Chas, taking him to Cecil Gee on Shaftesbury Avenue for his immaculate clipped tailoring – and something that was far more streamlined and finessed than Savile Row, casting an elegantly elongated silhouette.

A domestic scene sees Chas browse his cufflink selection while a female companion is treated nonchalantly. His lean physique, honed by boxing training, lends a new edge to how shirts and suiting work. (I have attempted to channel this in work projects and life.)

Homosexuality had only been legalised in 1967 and androgynous, bisexual three-way sex scenarios were, it’s fair to say, well out-there. In this light, Mick Jagger looked shocking, not only bohemian, but almost like a sexy girl. It was confusing for audiences and crew alike, provoking the line, “Comical little geezah, you’ll look funny when you’re 50,” from Chas.

We’d seen Jagger’s Sixties frontman garb, but playing Turner seemed to usher in a new chapter that influenced the real Jagger beyond the screen. Garnished with tusk pendant and silk scarves, Jagger’s Turner wears leggings with Moroccan slippers and billowy Byron-esque blousons that were later to become signature tight striped pants and skimpy chiffon or satin shirts.

We see the first references to bondage, with tight leather neck bands, studded wrist and cuffs on both Pherber and Turner that would be used in later Jagger stage appearances. I don’t so much care for Jagger’s look as a gang member in “Memo From Turner” – a solo record from Jagger that can be found

on the film soundtrack – but Turner during this performance heralds a new strutting and sexually challenging side of Jagger that would inform much of his stage presence for 20 years.

The leading man

by Bill Prince

In one sense, Mick Jagger and Turner couldn’t be further apart. The latter, after all, is retired (as if...) and working on a book – a writerly urge to which Jagger has thus far failed to yield. Yet, to audiences then and now, they somehow remain one and the same: the princely artist-as-satyr



Over the half-century since its release, *Performance* has attracted a cult following and is now hailed as one of Britain’s most original and influential films

given to exhibiting an insouciant blend of nonchalance and venom at the drop of a microphone.

For his part, Jagger proposed no such synergy, remarking at the time, “I think Turner is a projection of Donald Cammell’s fantasy or idea of how I imagine I am. The thing is, it’s very easy for people to believe that’s what I’m like. It’s easy to do... because it’s just another facet of me if I felt inclined to go that way.”

The clue to any confusion, then, is to be found in that apparent ease – aided and abetted by a willingness to forego the obvious fact that there was a preexisting script. But if Turner amps up the not-entirely-hetero horndog Jagger of song (as Sandy Lieberson later admitted: “We wanted to exploit his unusualness, the androgynous sexual aura

that hung around him – something that’s harder to appreciate now that he’s such a figure of the establishment”), then it’s something the singer was equally capable of toning down: “I found [Cammell’s] intellectual posturing very ridiculous... that isn’t me really. You just get in the part – that’s acting, isn’t it?”

Is it? That is the 50-year-old question. Certainly, Jagger’s characterisation of the otherwise Hobbit-like Turner is the keystone of the piece, a brutal/beautiful depiction of haute bohemianism as a rebuttal of everything déclassée that swiftly mainstreamed in the ensuing era of corporate rock bacchanalia.

Still, it’s an association ultimately built on false logic: *Performance* was released in 1970 but filmed two years earlier, thereby preceding the defining moment of the Stones’ first epoch as rock’s reigning gods – Altamont – at which the brutal killing of an audience member appeared to presage the death of the Sixties itself (a premonition for which the film has long been credited).

For all its cult success (too little, too late to successfully refloat the acting ship grounded by his truly antiheroic official film debut as Ned Kelly, filmed after *Performance* but released before), what makes the film pertinent to our understanding of its leading man is the effect it possibly had on the band he leads to this day.

It was apparently Cammell who introduced Jagger to his first wife, Bianca, a month after the film’s release. And if Keith Richards did indeed scuttle the Stones’ version of “Memo From Turner” – Jagger’s sole contribution to the Jack Nitzsche soundtrack that effectively debuted the singer’s stop-start solo career – as revenge for Jagger allegedly sleeping with his *Performance* co-star, Richards’ then-girlfriend, Anita Pallenberg, then, according to the guitarist’s 2011 autobiography, *Life*, their on- (and therefor presumably off-) screen chemistry directly inspired arguably the band’s greatest song, “Gimme Shelter”. **GQ**

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PERFORMANCE (NUMBERED LIMITED EDITION) BY JAY GLENNIE (COATTAIL PUBLICATIONS, FROM £100) IS OUT IN DECEMBER. PERFORMANCE-BOOK.COM

Key to Performance's aura of sensuality was the casting of Jagger, whose ethereal 'unusualness' allowed for a characterisation as commanding as the film's cinematography and score

We'd seen Jagger's Sixties frontman garb, but playing Turner seemed to usher in a new chapter that influenced him beyond the screen



LETTERS FROM THE HEART

Story by **Eleanor Halls**

Photographs by **Christoffer Rudquist**

Since 1966, from its unique vantage point in London's Soho, the 34-storey Centre Point tower has witnessed the ebb and flow of communities and customs, ideas and innovation – the glowing, three-metre high lettering at the top as comforting and orientating as a lighthouse signal. Yet when development began in 2015 to turn the building from office space to luxury flats, the letters had to fall and art consultant Patrick Morey-Burrows was approached to preserve them. Each was given to an artist to appropriate and photographer Christoffer Rudquist shot them at various stages of their reinvention. The finished letters will be exhibited at the foot of Centre Point this month, before being auctioned, with the proceeds going to the homeless charity Centrepont. And so London's heraldic lettering lives on: no longer for a location, but for a powerful cause.

Photograph Pawel Libera/Robert Harding



O

Rob and Nick Carter

“With our restoration of Centre Point’s letter ‘O’, we wanted to draw on the origins of this iconic Sixties London neon sign. In signature Rob and Nick fashion, the neon has been formed in concentric circles running through the colour spectrum, emphasising the wonderful shape of this letter.”

R

Charlie Fegan

"This year, my practice has been mainly summoning ghosts, and at my RA Schools degree show it was sculptor Eric Gill's. This project felt appropriate as Centre Point was one of London's 'ghost towers' when it was first built [it remained empty for years]. This 'R' has witnessed every sunset since the Seventies, so I want it to become a repository of these."





N

Nancy Fouts

"When the letter arrived, it was so heavy it took three men to drag it into my garden. My thought was to make it into sailor's beadwork, so I removed the electrics and Perspex, painted the metal to make it look like wood and filled the inside with foam. I used whatever I found in the studio to adorn it. It tickled me to decorate something so gigantic with tiny beads and trinkets."



P Laure Prouvost
 “The letter ‘P’ is turning into a bust. I have added a nipple to the P, to symbolise our efforts to push forward with this new history in which women have an increasingly stronger place and where points of view are increasingly diverse.”



N Richard Wentworth
 “Things can be ‘read’ at any angle – upside down or back to front – and this has remained my family rubric for point of view. I want to remind the observer that words have an inner life. These letters are bodily (they once lit up from inside) and, like bodies, they have guts.”



I Mark Wallinger
 “This letter will hold affinities with my series of ‘Self’ sculptures. When the letter is leaned against the wall it will be evocative of a human figure or a full-length mirror and be a meditation on the meanings we attach to selfhood.”



E Jeroen and Joep Verhoeven
 “We are identical twins, so were given the two identical ‘E’s to work with together. We will make one look like a galaxy, to represent dreaming and hope. The other we’ll re-case in glass, to represent a ghost image of the past that looks forward to the future.”



T

Gavin Turk

"I chose 'T' for Turk. The aged Perspex cover and space inside the letter had an antique, vitrine-like quality, so I filled it to the top with rubbish from the road outside my studio as an evocation of the Sixties painter Arman, who used refuse as a fine-art material to critique consumer culture."



C

Cedric Christie

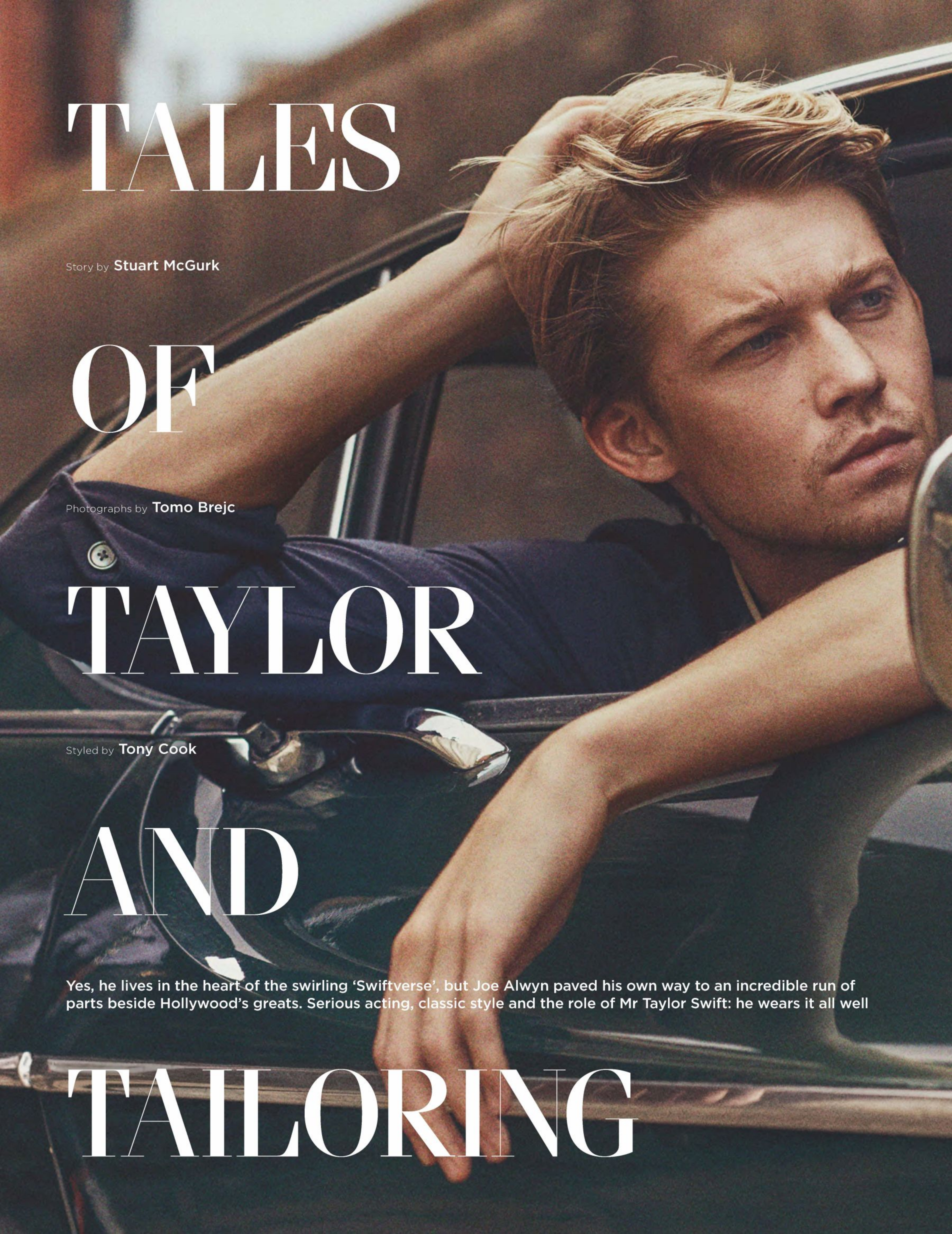
"The 'C' is crushed steel panels and the colours, blue and red, chose me more than I chose them, in the way that colour always does. Colour says something to you. It gives you an answer or a question. These colours said, 'This is it. Leave me alone.'"

T

Conrad Shawcross

"I chose 'T' because it felt the most precarious of the letters that were still available from the Centre Point sign. A lot of my work towers upwards and grows as it ascends, so this letter seemed to share this structurally perilous potential." **GG**



A full-page photograph of actor Joe Alwyn leaning out of the open rear window of a dark-colored classic car. He is wearing a dark blue short-sleeved shirt and has his left hand behind his head, looking off to the side with a thoughtful expression. The background is blurred, suggesting an outdoor setting.

TALES

Story by **Stuart McGurk**

OF

Photographs by **Tomo Brejc**

TAYLOR

Styled by **Tony Cook**

AND

Yes, he lives in the heart of the swirling 'Swiftverse', but Joe Alwyn paved his own way to an incredible run of parts beside Hollywood's greats. Serious acting, classic style and the role of Mr Taylor Swift: he wears it all well

TAILORING

Shirt by **Boss**,
£269. boss.com

‘I remember seeing
Ben Whishaw
as Hamlet. I was
14 and thought,
“I want to do that...”’



Joe Alwyn's dream scenario was that just maybe after drama school he'd land a small theatre role at the Young Vic, or at best The Old Vic. Yet before he finished the course, and only a few weeks after getting an agent, he got the chance to audition for the lead role in Ang Lee's latest film, *Billy Lynn's Long Halftime Walk*, about a heroic US marine reliving past trauma in Iraq. His co-stars were Kristen Stewart, Vin Diesel and Steve Martin. Before his audition tape was seen, he got a call: Lee would instead like to meet him in New York. It was the first time Alwyn had even been to America. "I literally left school and they put me on a plane."

He wore every possible layer of clothing – partly due to the cold (it was snowing) and partly to bulk up his skinny frame to look more like a marine. It didn't quite work: at the end of the audition they asked to see him in just his T-shirt. "You know, I was, like, skinny, long-haired, British..."

Yet two nights in the States turned into ten days. He flew to Atlanta to audition on set – the first he'd ever set foot on – and spent his 24th birthday there. They got him a cake, then Lee gave him the part. "It was... definitely unusual."

Perhaps just as ridiculous, for the now 27-year-old, is that since *Billy Lynn* in 2016, Alwyn has appeared in five major films, four of which are out in the next few months. Oh, and did we mention he's the current Mr Taylor Swift?

Not long after *Billy Lynn* and his role alongside Jim Broadbent and Emily Mortimer

in *The Sense Of An Ending*, he landed *The Favourite*, a costume drama from the surrealist director of *The Lobster*, in which he says lines such as, "I should have you stripped and whipped!" to Emma Stone (Stone: "I'm waiting"). Then he plays Queen Elizabeth I's lover in *Mary Queen Of Scots* – the Queen is played by Margot Robbie – written by the creator of Netflix's *House Of Cards*. Next is *Boy Erased* with Nicole Kidman and Russell Crowe playing a couple who send their son to gay conversion therapy ("Something I didn't know a lot about and you have Mike Pence believing those insane, crazy places") and in which Alwyn plays the son's friend. Then *Operation Finale*, as the son of Sir Ben Kingsley's Adolf Eichmann, the Nazi who masterminded the Holocaust.

All of which isn't bad for someone whose sole acting experience before *Billy Lynn* was, as a child, auditioning for the part of Liam Neeson's son in *Love Actually* ("I remember reading some scenes with Hugh Grant and Richard Curtis").

Working with Kingsley, he says, was a particularly interesting experience, in that he didn't speak to him.

Google Alwyn's name and you'll fall into a Swift-shaped internet vortex, with fan theories rivalling the complexity of Roswell and QAnon

"I've never been on set with someone who didn't make contact with anyone else and just wanted to stay in their own mental headspace and in their own zone. It was interesting to watch... and also slightly intimidating. But it suited the film. Eichmann's son loves him but is fearful of him, so it played into that."

Google Alwyn's name and you'll fall into a Taylor Swift-shaped internet vortex, with fan theories rivalling the complexity of Roswell and QAnon picking the relationship apart. The most accepted theories floating around in the Swiftverse being: they first met at the 2016 Met Gala (fans think the track "Dress", referring to "your buzzed cut" hair, is about his solider-short trim at the time); Emma Stone later set them up; that last year's "Ready For It" video refers to their years of birth (the "89" and "91"

spray-painted on a wall at the start); and that from her "Delicate" video earlier this year, she spells out "Joe" via dancing.

So, for the sake of internet fansites, some fresh meat: his favourite TV show ("*The Bridge*, but not all-time favourite"); film ("*On The Waterfront*... or *Boogie Nights*. I like Paul Thomas Anderson a lot"); and music ("I like rap music. Lykke Li I like a lot"). At school he was sporty – tennis, athletics, football, rugby – loving the latter until he ripped his shoulder muscles ("They never recovered"). He used to support Chelsea, but "I don't care much about football any more. I've gone off it."

Most telling is his choice of actor – he loves Mark Rylance and Marlon Brando, but his favourite is Ben Whishaw, who, at 37, is only ten years his senior.

"I think it's tied to the fact I saw him on stage when he was just out of Rada," he says. "I remember seeing him be Hamlet – I was 14 and thought, 'I want to do that...'"

Talking of his much-noted private life, he says, "Someone's private life is, by definition, private. No one is obliged to share their personal life", which, of course, is fair enough.

But what, I ask, of the dual Instagram shots – on both his and Swift's accounts of the same desert cactus at the same time? Wasn't that sending a message?

"No. I didn't even think of that until I was in New York and someone else mentioned it." So it wasn't on purpose? "No, no! It wasn't purposeful at all!"

The Swift-centred gossip sites will tell you Alwyn still lives at home, with his parents in Tufnell Park, North London. This, he says, is no longer the case ("I mean, I still go there"). But when I ask if this means he has his own place, he demurs, simply saying his parents' house is "not his base". Swift, according to reports, has rented a house in the area. Does he still live in North London? "I mean, obviously I'm not going to say exactly where, but yeah."

The attention has led, naturally, to tabloid scrutiny, with a former classmate describing Alwyn to the *Daily Mail* as "a quintessential panty-dropper". What did he think when he read that?

He smiles wanly. "All I will say is that he called me after that, apologising, not realised he'd been tricked by the tabloids."

Before I depart, I ask a final question. Favourite Swift song?

He laughs. "I'm just not even going to go into that side of the world." That night, they'll be snapped hand in hand on a date – fair to say, he already is.

OPERATION FINALE IS OUT NOW; THE FAVOURITE IS OUT ON 1 JANUARY 2019; MARY QUEEN OF SCOTS IS OUT ON 18 JANUARY 2019; BOY ERASED IS OUT ON 8 FEBRUARY 2019.

Coat, £493. Trousers, £158.
Both by **The Kooples**.
thekooples.co.uk. Shirt by
Ami, £200. amiparis.com.
T-shirt by **Ron Dorff**, £55.
rondorff.com. Shoes by
Russell & Bromley, £195.
russellandbromley.co.uk.
Socks by **Pantherella**, £12.
pantherella.com



A full-page photograph of a man with light brown hair and a light beard, looking out of a car window. He is wearing a grey patterned jacket over a dark blue jumper. His hand is resting on the window frame. The background shows a blurred view of the outside world.

Jacket, £2,050.
Jumper, £900. Both
by **Louis Vuitton**.
uk.louisvuitton.com

‘Someone’s private life
is, by definition, private.
No one is obliged to
share their personal life’



Coat by **Massimo Dutti**,
£249. massimodutti.com.
Jumper by **Kiko**
Kostadinov, £485.
At Dover Street Market.
doverstreetmarket.com.
Trousers by **Boss**,
£179. boss.com

Grooming **Paul Donovan**
Photography assistant **Sami Weller**
Style assistant **Angelo Mitakos**
With thanks to JJ Locations **GQ**

WE DIG TRENCHES

Finally: coat weather is back. And after the driest summer on record, where better than the desert to shoot this season's best? With structural padding and colour at the collar, we're down to our ankles in oversized outerwear

Photographs by **Jack Waterlot** Styled by **Luke Day**

From left: Coat, £4,535.
Trousers, £1,295.
Shoes, £560. All by
Alexander McQueen.
alexandermcqueen.com.
Polo shirt by **Salvatore**
Ferragamo, £415.
ferragamo.com. Coat by
Corneliani, £1,340.
corneliani.com. Jacket,
£1,893. Trousers, £1,540.
Both by **Philipp Plein.**
plein.com



Coat, £3,330. T-shirt,
£290. Both by **Lanvin**.
lanvin.com. Shirt by
Salvatore Ferragamo,
£385. ferragamo.com

Coat, £1,936. Rollneck, £205. Trousers, £607.
All by **Calvin Klein**
205W39NYC.
calvinklein.com





From left: Coat, £3,260.
Jacket, £3,660 (as part of suit).
Jumper, £890. Trousers,
£4,230 (as part of suit). All by
Ermenegildo Zegna Couture.
zegna.com. Coat, £19,995.
Trousers, £945. Both by
Alexander McQueen.
alexandermcqueen.com. Shirt
by **Salvatore Ferragamo,**
£385. ferragamo.com



From left: Coat, £1,875. Shirt,
£385. Jacket, £590. All by
Salvatore Ferragamo.
ferragamo.com. Coat by
Salvatore Ferragamo, £3,660.
ferragamo.com

Coat, £3,330. T-shirt, £340. T-shirt, £290. Trousers, £1,075. All by **Lanvin**. lanvin.com



Coat, £3,245. Trousers,
£545. Boots, £550. All
by **Prada**. prada.com





From left: Coat by
Maison Margiela, £2,795.
maisonmargiela.com. Coat,
£11,960. Rollneck, £1,550.
Both by **Hermès**. hermes.com

Production **Photobomb Production**
Models **Salomon Diaz** at **Two Management**;
Valentine Rontez at **IMG**
Digital technician **Robert Morris**
Photography assistant **Brendan Wixted**
Style assistant **Anna Land** **GQ**

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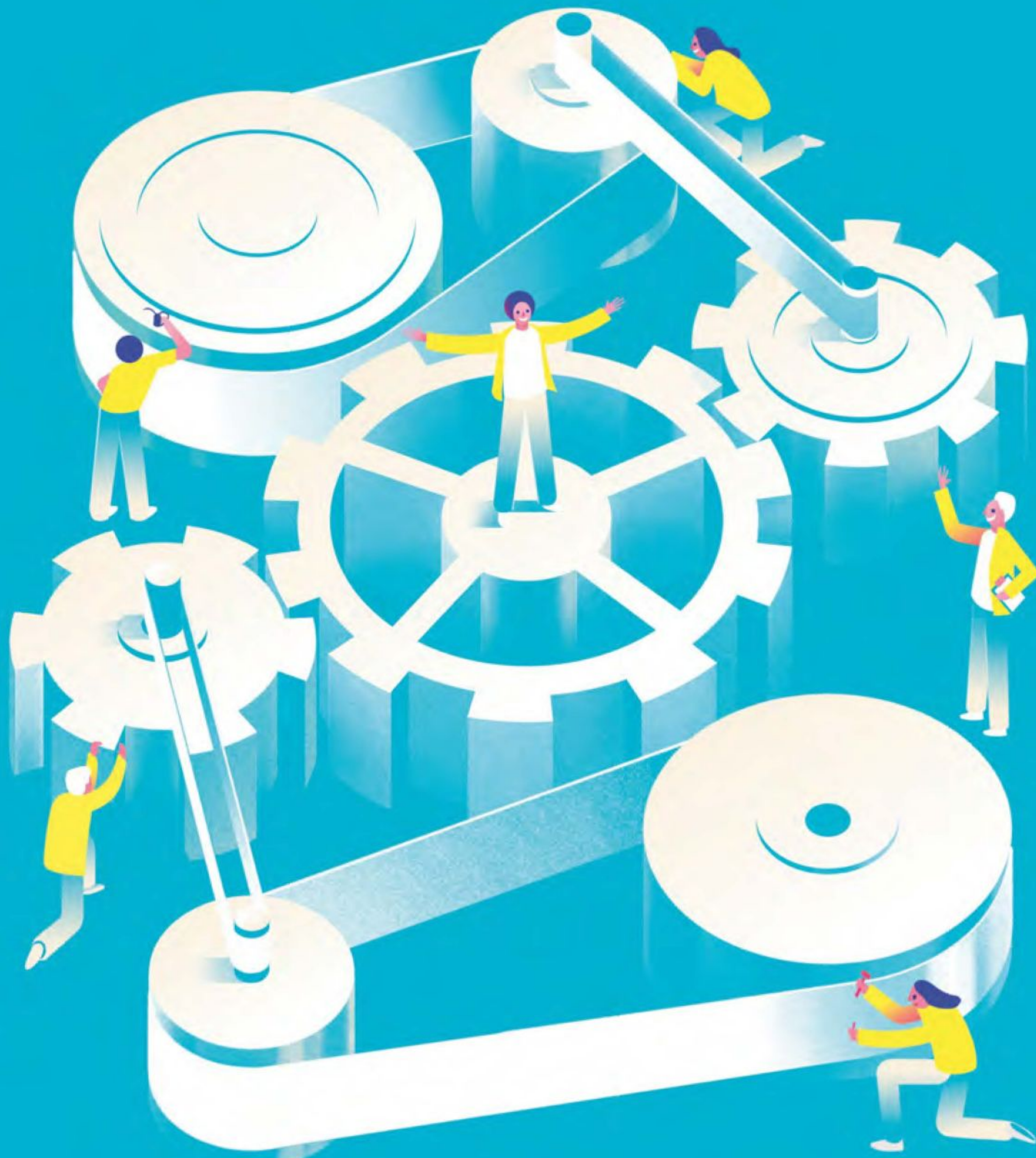
GO Life

The UK exports more legal cannabis than any other country. Isn't it high time government let us use it too?



Want to be fitter, faster, sharper, stronger? Of course you do. **To explore yourself, your limits and your world?** No doubt. With all the answers to the questions that count – what to eat (and where), where to go (and how), how to live (and why), **your very best self starts right here**

Edited by **Paul Henderson**



Work Life

Turn and face the strange

They say a change will do you good – especially in business. So why do many employees find it hard to adapt? Well, believe it or not, dealing with new ways of working can resemble bereavement. The good news? No one's died. Better news? These six tips will help lead them through the transition

Story by **Christopher Harvey**



It's impossible not to notice that our world is changing faster than ever. As the futurist Gerd Leonhard says, "The next 20 years are likely to bring more changes to humanity than the past 300." Cutting-edge solutions can quickly feel like outmoded thinking by the time they're implemented. We're now in "the instant world", where markets are complex, adaptive, internet-powered systems, more like a dual pendulum (erratic) than a simple one (all too predictable). As a result, global organisations need to constantly adapt just to stay competitive. And in this evolutionary rush, it's easy to forget the impact that technological change has on the end users: you and me.

People typically adapt to changes in line with the Kübler-Ross change curve (you know it: first denial, which leads to anger then bargaining, depression and, finally, acceptance). Although often used as a method for describing the grieving process, it is equally useful for explaining how people adapt to new working methods. As they move from denial to resistance to eventual acceptance, the deepest resistance "trough" falls in the middle of their transition, the depth of which can be reduced if their organisation helps them to trust that the value they've been promised will be realised with time. Armed with this trust, colleagues will be willing to shift from denial to acceptance and will invest their energies in changing their old behaviour and working practices. But flattening that change curve will take an overarching programme of management, one that needs to abide by some human-centric principles...

1 Paint a clear picture

If a person understands where they're heading and believes in the future state of their work, then any new process or technology aligned to that vision will seem more palatable today. An organisation could (for instance) define a simple four-year vision of how work will be conducted in the future, taking into account the impact on the company and on the individual's personal and professional growth.

2 Reinforce the value of change

Trust requires more than just telling someone about a future vision. People need to see the value of the coming transformation via success stories along the journey. Experiential demonstrations or "gamification" of the new technology can help users to connect with it at the same time as they see the value of the change. Instead of training people simply to install the technology, get them to interact with colleagues and compete in teams, completing activities towards an overall solution. Games such as these can show the user an experience that's hard to forget – and that will help with the adoption challenges post-deployment.

3 Lead from the front

The leadership of an organisation can't expect to reduce the resistance phase of the change curve if they tell others to act while failing to do so themselves. Role models at the top can set an example and help those making similar efforts below. And if leaders not only endorse but adopt the new ways of working, they can also gain the self-awareness required to acknowledge the pros and cons that are inevitable during a transition period. People relate best when their experience is transparent and their leaders are self-aware.

4 Show the strategy in action

As the user moves through the process of digital transformation, they need to know that they're going forward: trust can only be developed when people are able to see for themselves that progress is being made. Regular town halls and internal communications campaigns can showcase the status of the transformation project. For future talent and customers to see the value that's being created, it takes both internal and external marketing of the process of change.

Focus on the 'UX'

With the installation of a new solution comes the opportunity to change and simplify an old process and reconsider the end user experience (UX). The success of Twitter exemplifies this perfectly. They could have included more functionality, but the users didn't require it so they only allowed a short sentence to be tweeted with just two simple clicks. If the basic user needs are being addressed, less is always more. Large-scale projects should follow a similar approach: keep things simple and aligned with the users' needs.

Tell engaging stories

It would be inhuman to seek or value perpetual change: nobody can love the idea of being in a constant state of transition. People therefore need the ability to accept that change is made up of iterative and progressive steps towards a final state. This approach helps deployment teams and end users to accept a mindset of continual improvement, rather than expecting perfection from day one. Training in agile methodology or iterative experimentation can help, but even better is the use of storytelling from senior stakeholders: they can speak from personal experience about how change turned out OK and they were able to navigate around any roadblocks that appeared in their way.

Change will always be uncomfortable for the majority of people. But by considering these human-centric principles, resistance to it can be significantly reduced and its adoption equally improved. If they establish trust with their employees, organisations can focus on leading them into new ways of working rather than pushing or forcing them through the period of transition. The lower the resistance to change, the higher the adoption of new working practices and the larger the return on the organisation's investment. So for global companies wanting to quickly adopt new ways of working, a human-centric approach is more critical than ever to achieving a successful transformation – and, ultimately, to developing an evolutionary mindset open to change in future as well.

CHRISTOPHER HARVEY IS A CHANGE MANAGEMENT SPECIALIST AT PWC. HARVEY-SINCLAIR.COM

Shaquem Griffin played college football at the University Of Central Florida



Life Coach

The GQ Pep Talk with... Shaquem Griffin

Since losing a hand aged four, American football's Shaquem Griffin has had to work harder than most: at school, college and now, as the first amputee drafted to the NFL, by the Seattle Seahawks. How did he do it?

In his words:

"My family never let me make excuses – especially because of my hand."

In other words: Some disadvantages cannot be overcome, but there are always workarounds. Give yourself a free pass to make mistakes and you'll stop being able to find them.

In his words:

"Please don't tell me what I can't do."

In other words: Identifying problems is easy; the ability to look past them is harder – and much more valuable. Be sure to surround yourself with friends and colleagues who share a positive outlook.

In his words:

"I hold myself to higher standards. If I drop a ball, people are like, 'He dropped it because he has one hand.' If anybody else does, they're like, 'Maybe he just got a bad ball.'"

In other words:

Hardship shouldn't hold you back. Instead, let it fuel your drive to win.

In his words:

"My dad would throw us the ball hard, right at our chests. Every time we dropped it, he would say, 'Nothing comes easy.'"

In other words:

Tough love should be welcomed: it's the best preparation for life's biggest challenges.

In his words:

"If you're one of those who doubts me, I want to thank you too. You're what keeps me motivated every day to work hard and play even harder."

In other words:

Haters gonna hate. Ballers gonna ball. Which are you?

In his words:

"I don't define myself by my successes. I define myself by adversity."

In other words: Easy success teaches us little. Fight and persistence yield the real rewards. **Aaron Callow** Seattle Seahawks play Oakland Raiders at Wembley Stadium on 14 October. nfluk.com



Marijuana plants grown by Tweed Inc in Ontario. This year Canada became the G7's first ganjapreneur by legalising cannabis for personal use

Cannabis

Pot of gold: how medical science turned over a new leaf

Forget the stoner stereotypes. One by one, other countries have legalised cannabis and the industry's already gone pro. So when will Britain join the wacky races and start making bank on the next major cash crop?

Story by **Alex Godfrey**



"I love bringing politicians into our labs," says Chris Driessen, president of Organa Brands, North America's leading legal distributor of cannabis. "It blows their minds when they see what's behind the door. It's not a ragtag bunch of stoners trying to figure out a business in a smoky room. These are people with advanced degrees, highly skilled professionals who have already been really successful in business. Our office looks more like Google than a drug den."

Since American states began legalising cannabis – especially for recreational use, starting in 2012 – the industry has been threatening to rival traditional big businesses. Leading the charge are shrewd, savvy operators touting joints, vapes, drinks, gummies and sprays. In the US, the industry counted \$9 billion (£6.8bn) in sales last year, with 2018 predicted to see \$12b (£9bn); by 2030, this is projected to reach \$75b (£57bn), higher than last year's wine revenue. Companies are racing to become national brands, from humble start-ups to mega-monied playboys such as Dan Bilzerian, who announced that he wants

his upcoming brand "to be the Coca-Cola of the weed industry".

In the UK, meanwhile, home secretary Sajid Javid recently announced that medicinal cannabis products will be legalised (albeit only for patients with "exceptional clinical need"). It's been a long time coming. More than 40 countries now boast either unenforced laws or some degree of decriminalisation and Canada just became the first G7 country to go fully legal, medically and recreationally. Until this year, cannabis was a Schedule 1 drug in Britain, meaning it had "no therapeutic value", but this was always a thick-headed assertion: marijuana has around 400 compounds, many of which have medical effects. CBD (oil without the psychoactive THC compound) can ease pain and nausea and reduce

**Predicted value
of cannabis sales
in the US by 2030**

Total predicted US cannabis sales this year

symptoms of rare diseases, while cannabis has had positive effects on cancer patients.

Cannabis is now Schedule 2, after the government decided it had medical uses after all. The recent cases of Alfie Dingley and Billy Caldwell, two children needing medicinal cannabis to ease their epilepsy, paved the way for change. Yet Javid has stressed that legal recreational use is “in no way” on the horizon. This despite a recent report stating that legalisation could save £300 million in policing, criminal justice and drug treatment services, and a June study showing that it could generate annual tax revenues of £3.5bn. The latter is surely an enticing figure. The UK could do with the cash; besides, it’s already the world’s biggest producer of legal cannabis for medical and scientific research (95 tonnes in 2016, 44.9 per cent of the official global total), as well as the biggest marijuana exporter. We are giants. And yet, in terms of recreational business – well, there is no business.

In America, it’s booming. Organa operates in ten states, doing “north of \$100m retail sales every year”, says Driessen. “And the number grows significantly every year.” The company was born in Colorado, which, in 2012, pioneered legal recreational cannabis; two years later, Sarah Silverman was flaunting her Organa vape on the Emmys red carpet.

‘This isn’t a hippie product: it’s made by people who know what they’re doing’

Every company has its own story. Organa cofounder Chris McElvany started in 2007 by playing around with e-cigarettes, wondering how to insert cannabis oil. Nancy Whiteman, founder of Wana (short for marijuana) Brands, also based in Colorado, was a marketing and sales consultant when a family friend got into the marijuana-infused soda business. Soon after, Whiteman and her then husband began to experiment in the kitchen. Wana is now Colorado’s biggest edibles producer (mainly gummies), available in four states and moving into more.

Wana’s tagline is “Enhance Your Life”. “It’s a mainstream positioning that we think a lot of people relate to,” Whiteman explains. Their clean packaging was designed to avoid the stereotypical stoner image. “I wanted our

Legislation timeline

2004

Cannabis is downgraded from a class B drug to class C, removing the threat of arrest for possession.

2009

Cannabis is reclassified as class B.

2015

County Durham police announce that they will stop targeting those who grow cannabis for personal consumption unless their behaviour is “blatant”. Police in Derbyshire, Dorset and Surrey follow suit.

May 2017

Campaigning for the general election, the Liberal Democrats state that they would legalise cannabis sales.

July 2017

Eleven-year-old epilepsy sufferer Billy Caldwell becomes the first person to receive an NHS prescription for medical marijuana.

May 2018

The Home Office orders Billy Caldwell’s doctor to halt his prescription. Members of the Royal College Of Nursing vote overwhelmingly in favour of legalising medical cannabis.

June 2018

Home Secretary Sajid Javid issues an emergency licence to allow 12-year-old epilepsy sufferer Alfie Dingley cannabis oil and orders an official review of medicinal cannabis use.

July 2018

Alfie Dingley’s mother, Hannah Deacon, becomes the first UK citizen to legally import cannabis oil. The Home Office legalises medicinal cannabis for patients with “exceptional clinical need”.

products to look professionally made, like something you could go into Whole Foods and pick up. It communicates that this isn’t a hippie product: this is made by people who know what they’re doing.”

She cites consistency as key, in terms of both taste and potency – from state to state, customers need to know exactly what their taste buds and brains are going to experience. But the federal issue has made that a challenge. “The packaging is different in every state. Some say it has to be a certain font, some say you can’t have pictures of fruit on the label. It’s maddening from a marketing viewpoint. There’s no way to achieve brand consistency.”

But these companies still have a head start on the corporate giants, who can’t get involved in cannabis because of the federal illegality. The newbies have expanded ferociously and achieved effective dominance. “It’s given us this shroud of protection,” says Driessen, “where the large tobacco and alcohol companies simply can’t come into the market yet.” If (or when) the big corporates do get involved, he hopes that rather than putting his like out of business, they’ll want to acquire them. He describes the cannabis world as “a rocket ship – the next great American industry”.

Britain is watching. GW Pharmaceuticals, one of the world’s biggest cannabis companies, licensed to grow it for medical use abroad and listed on the Nasdaq, is based in Norfolk. British firm Sativa Investments, which funds medical cannabis ventures, floated in London this March. Tobacco giant Imperial Brands has bought research firm Oxford Cannabinoid Technologies.

In June, the former Conservative leader William Hague wrote in the *Daily Telegraph* that the war on cannabis had been “comprehensively and irreversibly lost”, and called on Theresa May to legalise it. The idea was quickly dismissed by Downing Street: “The evidence is very clear that cannabis can cause serious harm when it is misused.” Not like, say, alcohol. And remind us of the therapeutic value of cigarettes?

But in the wake of medical legalisation, change may be coming. Whiteman has some clear-headed advice for those who hope to leap in when it does. “Don’t reinvent the wheel,” she says. “Look at models that have been implemented successfully.” A 60-year-old mother of two, Whiteman’s life has changed dramatically in the last eight years. “If you came up with a stereotype of someone starting a cannabis business,” she says, laughing, “it probably wouldn’t be me. This is a growing, mainstream company with real professionals.” Cheech and Chong it ain’t.

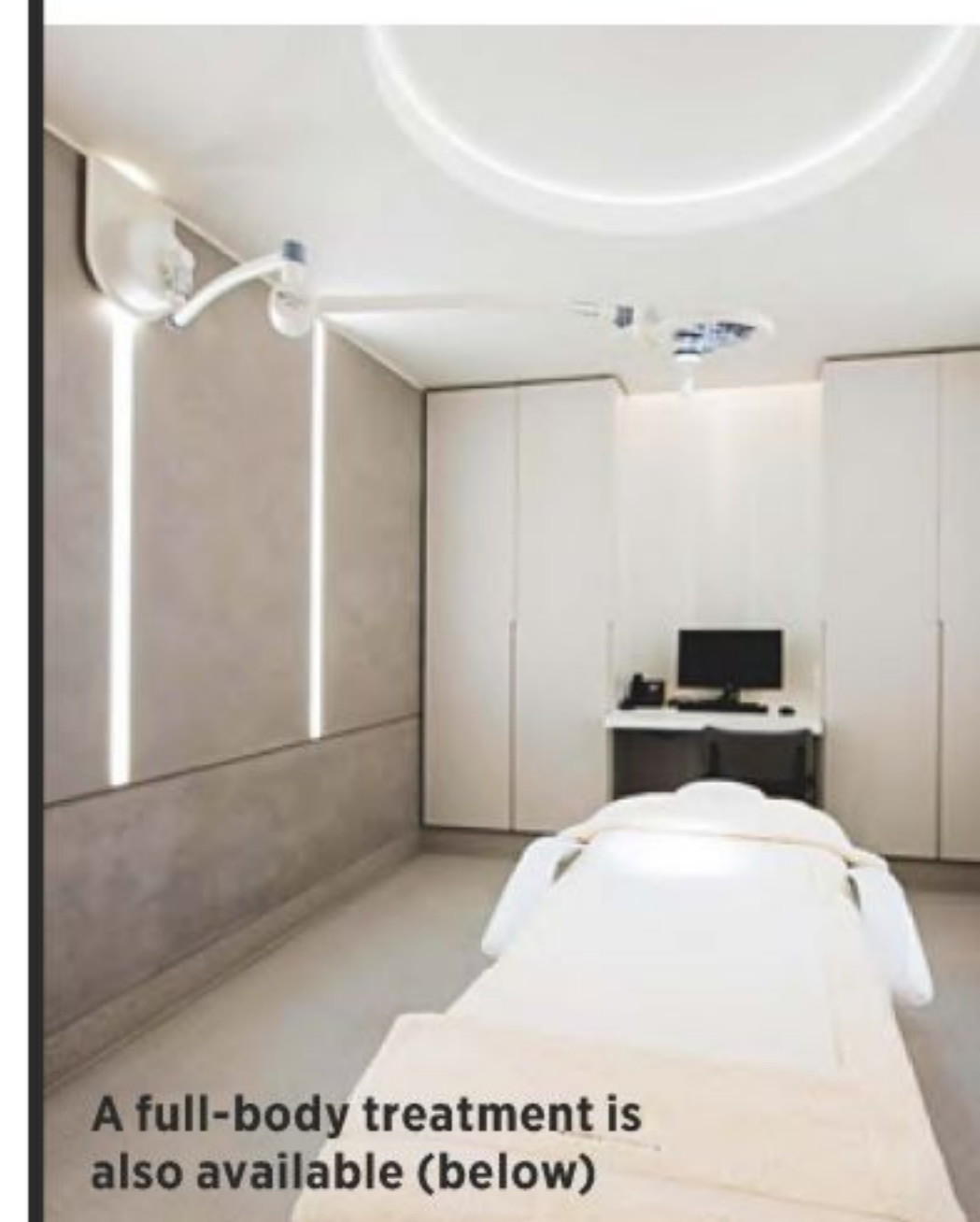


Isn’t it time you tried... a cryo facial?

Cryotherapy has been popular with athletes for sports recovery for a while, but the technology is now being used for a new super-cool therapy to rehab your face.

The 111Cryo treatment delivers a controlled 60-minute blast of -30C air and CO2 to improve microcirculation, enhance oxygen levels, firm the skin and rejuvenate your complexion. The iceman cometh.

£250. At The Wellness Clinic, Harrods. harrods.com



A full-body treatment is also available (below)



The Destination

72 hours in Barbados



Visit in December, sleep on the eight-hour flight to Bridgetown, enjoy the world's shortest passport queue and an hour later you can be sipping rum punch while staring at a postcard-perfect Caribbean and wondering whether Rihanna's at home. That's what *GQ* did... Edited by **Bill Prince**



Where to stay

Coral Reef Club

The family-run Coral Reef Club reaches out to you with open arms: come in, find a seat, have a chat. The rooms and penthouses are sumptuous yet homelike – a very luxurious home, mind, with a strong colonial feel. Once you step out, there's a catamaran "experience" that you should definitely try and a spa with private patios and waterfalls running through it. Perfect.

● Porters, St James. +1 246 422 2372. coralreefbarbados.com



Left, from top: Coral Reef Club's vibrant gardens; sunset as seen from the restaurant

The Sandpiper

Where Coral Reef Club has an old-world bustle, sister hotel The Sandpiper is maze-like and tropical. Everything seems amplified in richness and colour. At first, walking through the gardens, you can't see any buildings, but keep following the manicured paths and streams and an opening will appear. The rooms are divided into little white houses, kept cleverly private; the pool is hidden among a sprinkle of palm trees; the dining space is a platform of serenity, where you can be as involved or isolated as you like. *GQ* stayed in the penthouse, a wonderful balance of traditional and modern interior design. What's more, it's only steps away from the hotel's private beach, where smiling, helpful, discreet staff will appear out of nowhere to offer a cold towel and another rum punch. **Grace Gilfeather**

● Holetown, St James. +1 246 422 2251. sandpiperbarbados.com



The Sandpiper's 20-metre lap pool



Coral Reef Club sits on 12 acres of Bajan coast; (below right) you can find The Lone Star in the next bay

Where to eat

Lunch at The Lone Star

Serving its trendy clientele with crowd-pleasing classics, from salads and sandwiches to fresh fish and Caribbean curry, lunch at The Lone Star oozes Bajan beachside glamour. Its whitewashed wood makes the sea look all the more azure, while the waiters' white boilersuits and the artworks featuring cars nod to the garage that once stood on this spot.

● Mount Standfast, St James. +1 246 629 0599. thelonestar.com

Dinner at The Cliff

The most talked-about restaurant on the island lives up to its reputation, with its stunning location, fusion menu and informal yet theatrical vibe. Try the lobster linguine or shrimp in Thai curry sauce, then retire to the cigar-and-rum room. Arrive before sundown, when the sky turns to inky black and the staff feed the tarpon fish in the underlit shallows.

● Derricks, St James. +1 246 432 1922. thecliffbarbados.com

Oistins fish fry

Friday nights in Barbados are all about Oistins. Every week, the fishing village plays host to a cookout of epic proportions, with scores of makeshift restaurants offering up fresh seafood and classic Caribbean sides. It's a destination for tourists and locals alike, with music, dancing and a carnival-style atmosphere that's genuinely infectious.

● Oistins Bay Gardens, Christ Church.



What to do

Discover Bim Island Tours

Nothing beats a private boat trip, especially when the itinerary includes swimming with turtles, snorkelling around a shipwreck and sipping Bajan rum cocktails on deck. Set sail early to avoid the crowds – captains Perry and Derek advise a pickup time of 9am – and go on the long three-hour excursion. You'll have plenty of time to peek at the west coast's many hotels, then snap underwater photos with the turtles. Kathleen Johnston *GQ*

● Fitts Village, St James. +1 246 234 2696.



British Airways flies from London Gatwick to Bridgetown from £535 return. ba.com

The background image shows a bright, airy interior of a villa. The ceiling is made of light-colored wood with white-painted beams. A white hammock with a fringed edge hangs from the ceiling. In the background, there is a doorway with white shutters and a white curtain. A round, woven straw rug lies on the floor in the foreground. The overall atmosphere is warm and inviting.

Condé Nast Traveller presents
THE EDITORS' BEST TRIPS

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villas in the Greek Islands?**

**To track down the insider beaches
that are best for winter sun?**

**Or to kick-start a half-term adventure
that will keep all ages happy?**

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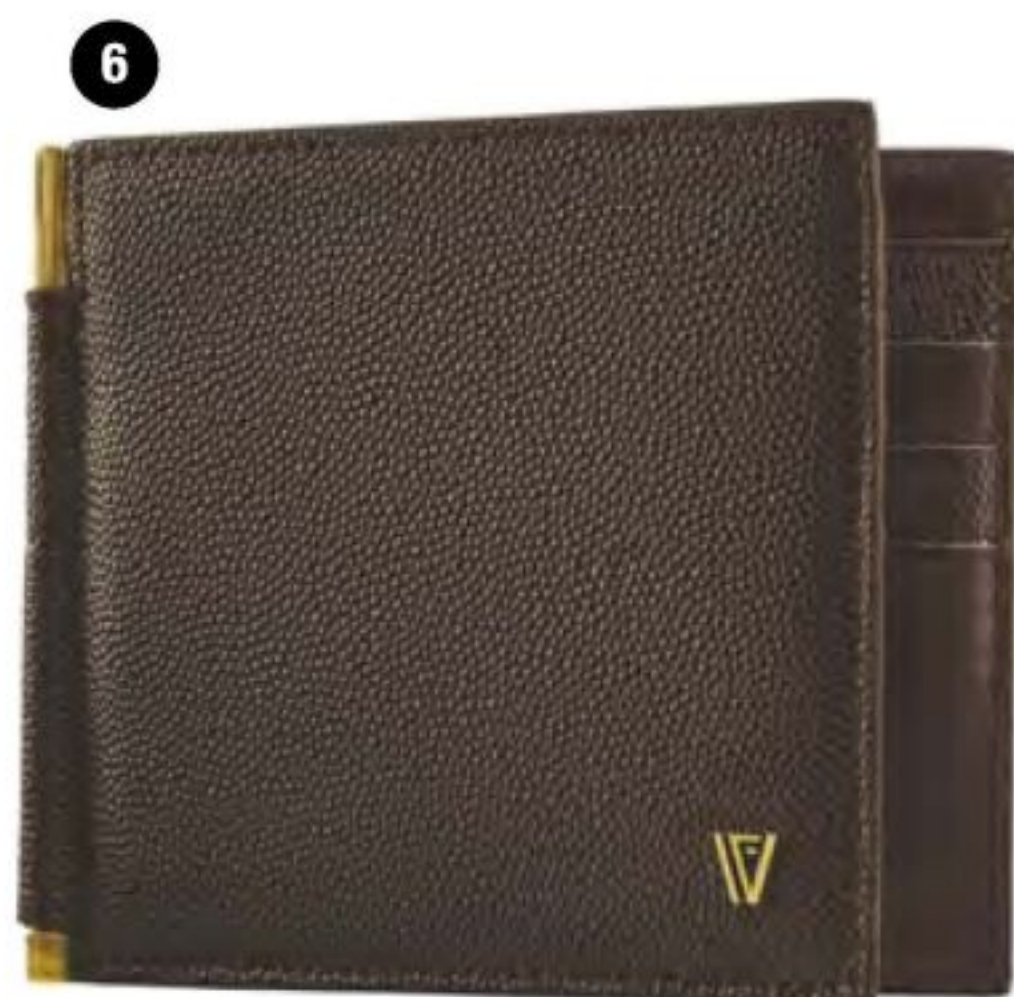
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PLAINCHAOS.COM
IG: @PLAINCHAOS

14. House Of Cavani will bring your outfit to life with their range of tweed and wedding suits, shoes and accessories, offering sleek understated styles for formal occasions or patterned fabrics if you dare to make a statement. Use code 'CAVANIGQ10' for 10% off at cavani.co.uk (expires 31/12/2018). **15. Metronome Eyewear** is a brand founded by designer BISEI IWAMOTO. Here are their Noise Orchestra sunglasses. Metronome Eyewear believe that everyday noise feels like music. Their image was that, round lenses are around the round lenses, like noise over noise, and the noise creates frequencies on temples. It's their masterpiece, visit metronome-eyewear.com to see more. **16. Nite Watches** is a British watch brand born from a spirit of independence. With its dynamic sport styling, Tritium illumination, ceramic bezel insert and sapphire crystal, you can rely on the Alpha whatever challenge you set yourself. Life shouldn't be a compromise – and neither should your watch. Exclusively available online – visit nitewatches.com **17. Molowo.** This Neoprene Cotton Blend Jacket comes in 2 colourways, this light beige and royal blue. The blend of fabrics gives it a comfortable feel. Made minimal to compliments various looks and styles. **18. Leonid Yakushev.** Every leather jacket has a unique pattern of the leather and is made by hand in a limited edition. This jacket is made of buffalo calf leather from Italy, and is a special order. **19.** Giving off a sharp look in a slim fit cut, this velvet burgundy blazer by **PILAE0** will take your style to cool new heights of creativity and confidence. The slim fit design and double buttoned design is sleek and provides great comfort with its high quality velvet. To see more of their vibrant collections visit pilae0.com **20. Lacorda Threads** is the first official shoelace belt company. They pioneered the fashion trend by meshing the idea of using a shoelace for a belt with higher quality materials and unique colour ways and styles providing consumers with a fashionable and affordable belt to accessorise with any outfit. **21. Rust & Fray** is a sustainable fashion brand that makes few-of-a-kind, up-cycled, handcrafted bags. The Ardent is a chic genuine leather duffel with a sturdy cotton interior and comfortable, adjustable shoulder straps. The perfect weekender for the modern wayfarer. **22. Treble Black** is a luxury lifestyle brand designed by Tina Bharatia. The current collection draws inspiration from music and fashion containing monochrome pieces. **23. Mr.Sexy** is a masculine brand launched by the passionate design team at Beautiful.Works based in London, for the confident alpha-male who believes in going after his goals in a determined manner. This designer art tshirt featuring a meticulously designed art on the chest/back, tiger's claw scratch and mandala art/animal on sleeves. To place your order visit www.mr.sexy **24. ZINVO** makes the most exquisite and unique watches without the high price tag! Their signature 1-second-spin turbine dial makes them stand out from the basic and boring watch brands. If you want to be different, you should go with ZINVO. **25. PLAIN CHAOS** has progressed from its foundation in contemporary menswear, to introduce luxury fabrics and trimmings sourced from Italy and Britain. Designed, developed and produced in London, England to highlight the pinnacle of modern British tailoring and craftsmanship. Innovative and continuously developing, PLAIN CHAOS is redefining British luxury streetwear.

The Fashion Collection... Continued



HAZARD LS £25
DRÂRE
DRARE.CO.UK



LANKKU #075 €248
LANKKUSHOP.FI
IG: @LANKKUHKI



ENE PETITERO USD \$260
GALPON.CO
WWW.GALPON.CO
IG: @GALPON.CO



LE DYNAMIQUE LIMITED EDITION £530
BEAUBLEU
BEAUBLEU-PARIS.COM
IG: @BEAUBLEU_PARIS



REPI JEANS €219
BLUE DE GÈNES
BLUE-DE-GENES.COM



PUPPY SHIRT \$59
SALT & TICKLE
SALTANDTICKLE.COM
IG: @SALTANDTICKLE



20123B/00 €250
CENTENÁRIO
CENTENARIO.SHOES
IG: @CENTENARIOSHOES



POISON HOODIE BLACK
YAC STUDIO
YAC-STUDIO.COM
IG: @YACSTUDIO



BOTH GAO MID-BOOT IN GREY €450
BOTH.COM
IG: @BOTHPARIS

RIPPED DENIM JACKET £115.99
BEAUXNARROW
BEAUXNARROW.COM
IG: @BEAUXNARROW



PADERBORN €980
LACO
LACO.DE
IG: @LACO1925



BOXER BRIEFS £14-27
HOMMES
HOMMES.CO.UK
IG: @HOMMESLONDON

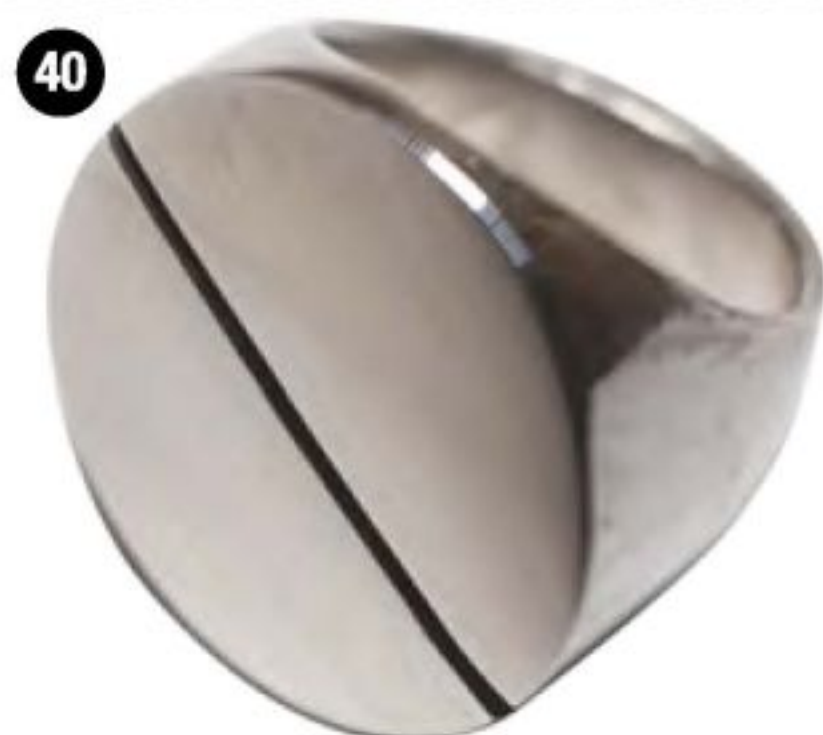


THE ORIGINAL SWEATSHIRT \$72
ZERO PERCENT PURE
ZEROPERCENT.ONLINE
IG: @ZEROPERCENTPURE



NUNTIVUS X \$950
OROX LEATHER CO.
OROXLEATHER.COM

26. Check out **DRÂRE** to shop the range of eye catching, limited edition streetwear lines. Designed and created in England, DRÂRE works hard to bring its customers quality products with fresh new designs regularly. Use the exclusive code 'GQ15' for 15% off at drare.co.uk **27. LANKKU** handcrafts wooden eyewear from recycled skateboards in Helsinki, Finland. Each pair has a carefully picked colour scheme and is thus a one-off. Fitted with quality Carl Zeiss lenses and spring hinges, these spectacles have a warm and comfy fit on your face! **28. Galpon.Co** x Gustavo Lerner selects the finest all-natural materials with expert handcrafting techniques creating a unique modern hat. The EnE Petitero has an upside brim with bordeaux pinstripe lined bottom brim, the modern urban look. Visit www.galpon.co use code 'GQUK2018' for free worldwide shipping orders over \$195. **29. Beaubléu** is a Parisian creative studio who creates refined timepieces in limited edition (125 numbered pieces only). 'Le Dynamique' watch brings a new vision of watchmaking through a unique hand signature and a design inspired by Galileo's work and automotive shapes. 42 mm, Automatic. Visit beaubléu-paris.com **30. Salt & Tickle** was born from the belief that every man deserves the opportunity to wear a unique style that sets him apart from the crowd. If you're the type of man that likes to exude confidence, stand out, and escape average... a perfectly fitted Salt & Tickle shirt is the essential addition to your wardrobe. **31. Centenário**'s work is love made visible! They work every day to be better and to bring joy to people that own Centenário Shoes. The upper, lining and insole is all made from real leather and the type of construction is goodyear welted with a cork inside filling. **32. Blue de Gènes** is a denim brand with an authentic look, a strong identity and a design that will last for several years. They source quality materials from around the world, add a sense of craftsmanship and use traditional techniques of making clothes. Find them at blue-de-genes.com **33. YAC Studio**, a new age movement brand that defines our current generation. As it moves towards art, music, and attitude towards our society. Breaking barriers within ourselves and connecting with the world around. They make clothing that speaks out and delivers identity. Shipping worldwide. **34. both** is a footwear brand exploring the endless possibilities of one material: rubber. Offering a variety of timeless classics with a twist, both focuses on clean shapes and strong forms highlighting balance between simplicity and ingenuity. **35. Beauxnarrow** is a British label that was created to bridge high-end luxury fashion and urban streetwear. Inspired by the British history, cultural heritage, and modern society, Beauxnarrow specialises in the creation of bold eccentric luxury pieces for youth street-luxe culture. **36.** The German watch brand **Laco** has a company history of nearly 100 years. Timeless style and design are combined with quality "Made in Germany" to produce stunning pieces that look as good with a suit as with jeans and a t-shirt. Visit laco.de **37. Hommes** blends classic continental design with quintessentially British styling. The flagship underwear range, hand constructed in the UK uses only premium fabrics including fast cooling stretch Meryl and luxury soft cotton jersey to guarantee superior comfort and support with eye-catching good looks. **38.** Started in New York, **Zero Percent Pure** is a street-wear company fueled by entrepreneurial ideals. Influenced by the way people create their own futures by actively pursuing their dreams, Zero Percent's slogans exude a punchy confidence only found in the entrepreneurial spirit. Their "Original Hoodie" features the slogan "We Make Our Own Future". Use exclusive discount code "GQ15" for a one-time-only offer of 15% off to GQ readers only! (expires 31/12/2018). **39. Orox Leather Co** is a family of leather makers creating high quality, timeless goods in their Portland, Oregon workshop. The Nuntius X briefcase is designed and hand-made with attention to detail, perfect for those who are committed to a standard of excellence.



40
ALL LIGNE SIGNET \$260 AUD
BLACK DE VILLE
BLACKDEVILLE.COM



41
CONCAVITY POCKET JACKET
BY RECLUSE €460
VATHIR
VATHIR.COM
IG: @VATHIRMARKET



42
PRIME - 100% PREMIUM
LUXURY WOOL FELT
\$145
WEARBRIMS.COM
IG: @WEARBRIMS



43
SOUS-MARINE STEEL GREEN \$2350
LAVENTURE
LAVENTURE.SWISS
IG: @LAVENTUREWATCHES



44
UTILITY SUSPENSION VEST £1810
MARCEL EVERETTE
MARCELEVERETTE.COM
IG: @MARCELEVERETTE



45
WHELAN LONDON
WHELANLONDON.CO.UK
IG: @WHELANLONDON



46
MODERNIST COLLECTION
AWLING
AWLING.COM
IG: @AWLINGENGLAND



47
NAVY FLAGSHIP T-SHIRT £19.99
BELIEFSUPPLY.COM
IG: @BELIEFSUPPLYCO



50
INDIGO CORDUROY CAP \$105 USD
VOUS CRÉEZ
VOUSCREEZ.COM
IG: @VOUSCREEZOFFICIAL



48
PAK ONE WITH USB AND POWERBANK -
ELECTRIC BLACK €49.99
PAK ONE
PAKONEBAG.COM
IG: @PAKONEBAG



49
LEATHER AND WOOD CUSTOM PIECE
BRICK BOUND
BRICKBOUND.COM
IG: @BRICK_BOUND



51
DETHRAYS £29.95
THE KILLING TREE
THEKILLINGTREE.CO.UK
IG: @THEKILLINGTREECLOTHING



52
GAUNTLET STEEL CUFF - AGED BLACK \$85 AUD
KAVALRI.COM.AU
IG/FB: @KAVALRI



53
CUSTOM NAVY WOOL AND
CASHMERE OVERCOAT \$399
THE HAMMERSMITH
HAMMERSMITHSHOP.COM

40. Black De Ville developed this ring to continue working on pre existing jewellery styles while also adding their own unique approach. Each piece is made by hand to order ensuring every piece is unique and develops its own character dependant on the wearer. The ALL LIGNE is one of the larger pieces in the BLK DV collection making particular piece a strong foundation and popular staple for any wearer. **41. Vathir** is a carefully curated marketplace for independent designers with a focus on luxury slow-fashion. Discover all designers at vathir.com **42. American** made luxury Fedora brand. A fedora brand that inspires confidence in everyday life. Proudly made in America. The **Brims** brand is dedicated to providing a high quality, handcrafted experience that allows the wearer to create and assert his or her own style. Whether in a suit or casual wear, the Brims man or woman can fit in to any space while still standing out. **43. LAVENTURE** is a Swiss independent watchmaker based in La Chaux-de-Fonds; the cradle of watchmaking. Real tools for explorers, these watches are produced in limited and numbered editions: only 50 pieces. 41mm in diameter to fit all wrists. 660ft water resistance to dive into the seas of the world. Available at laventure.swiss **44. Marcel Everette** is a Los Angeles based avant-garde label focusing on the use of natural and metal infused materials to create fully functional garments with an industrial feel. The Piecwork Corduroy Jacket is constructed using 400+ individual fabric tiles. Visit marceleverette.com **45. Whelan London** is a UK based street-wear brand that curates pieces that are both stylish and comfortable. Their aim is to deliver a premium range of lifestyle apparel that works for the everyday man. For more information visit whelanlondon.co.uk **46.** Handmade leather belts by **Awling**. Covetable, collectable belts that will last a lifetime. Awling use the finest materials, blending traditional British leather craft with modern design cues. Visit awling.com exclusive 20% discount for GQ readers using the code 'GQ20' (expires 30/10/2018). **47.** British brand **Belief Clothing** create t-shirts that can be worn in all walks of life, whether that's relaxing or living life on the edge! The collection incorporates the letter 'B' as representation of the wearers' beliefs and dreams, with adorning serif wings to signify those thoughts becoming a reality. The range has been created from sustainable, environmentally friendly organic cotton, resulting in high-quality, functional apparel. Visit beliefsupply.com **48. Pak One** believe that the lighter you travel and the more connected you are, the easier and enjoyable your journey will be. This is clearly reflected in their attention to detail as seen through tailored hidden pockets and built in USB chargers. To find out more about their multi-purpose and fully functional backpack visit pakonebag.com **49.** All without sewing machines **Brick Bound** creates heirloom quality products by combining old world craftsmanship and Veg tanned leather to create pieces that will always be by your side. **50. Vous Créez** is dedicated to refining the 6-panel caps with the finest Japanese fabrics. This cap is handmade with 9-wale indigo-dyed corduroy, and it features our signature oversized silver plated buckle at the back for a deluxe finish. Quantity is limited. Visit vouscreez.com **51.** The UK's number one art clothing brand **The Killing Tree**® have relaunched their best selling glasses the 'Dethrays' after incredible demand. Engraved on blackened bamboo with artwork from Dale Sarok. **52. KAVALRI** is Australia's leading custom men's wedding ring and accessories brand. With over 200 custom-made men's wedding ring designs and a large collection of stylish men's bracelets, cufflinks and leather accessories, KAVALRI is rapidly becoming the go-to destination for today's fashion forward man. **53. The Hammersmith.** Luxurious and noble are two words that describe this overcoat, made from a soft mix of fine wool and cashmere. Designed with the man on the move in mind, featured here is a single-breasted coat with a concealed placket and four-button fastening. What's more exciting? It's totally customisable.

The Fashion Collection... Continued



54
TIZI £784
ANGELA MITCHELL
ANGELAMITCHELLMILAN.COM
IG: @ANGELAMITCHELLOFFICIAL



55
MODUS VIVENDI MARINE BRIEF \$34
MENSUNDERWEAR.IO
IG: @MENSUNDERWEAR.IO



56
GOLDEN ARMOR \$79
SHOPAPES JEWELRY
SHOPAPES.COM
IG: @SHOPAPESJEWELRY



57
LIFE\$TYLE PRINT T-SHIRT £55
YELIR WORLD
YELIRWORLD.COM
IG: @YELIRWORLD



58
DARK_TONES™ HUE_HOODIE \$535
DARK_TONES™
DARKTONESUSA.COM
IG: @DARK_TONES



59
ALPINE PASTURE SHIRT £120
WINDSOR LANE
WINDSORLANE.COM.AU
IG: @WINDSORLANECLOTHING



62
100% SILK NECKTIE £261
ANTORINI
ANTORINI.COM



60
NEWPORT ACETATE + WOOD SUNGLASSES \$100
WOODZEE
WOODZEE.COM
IG: @WOODZEEINC



61
RED HOT
FILS UNIQUE
FILSUNIQUE.COM



63
KEY MESSAGE £77
NETTOMIND
NETTOMIND.COM



64
PLAIN CLOTHING
SHOPPLAINCLOTHING.COM
IG: @SHOP.PLAIN



65
HENLOW LEATHER BOOTS £125
THOMAS PARTRIDGE SHOES
PARTRIDGESHOES.COM
IG: @THOMASPARTRIDGESHOES



66
GMT EDITION £225
T-WATCHES
T-WATCHES.CO.UK
FB: TWTIME



67
CONSTANT DEPRESSION \$50
SUMMER SATAN
SUMMERSATAN.COM
IG: @SUMMER_SATAN

54. Designed by sister duo, Krystal and Marilyn Lavoie, **Angela Mitchell** is a Montreal based luxury footwear brand for women and men founded in 2016. Handmade in Italy, each shoe is laid with a Swarovski crystal encrusted on the back of the heel. **55.** **MensUnderwear.io** is an online men's boutique specializing in quality men's underwear, men's swimwear, men's activewear and accessories. Their curated collections of top designer brands feature men's briefs, trunks, boxer briefs, leggings and more. Each season they bring you trending styles as well as the essentials for everyday wear. **56.** **Shopapes Jewelry** is a handcrafted design jewelry company for men and women. All of our products are designed in Los Angeles with an unrelentless focus to detail, handcrafted in Vancouver B.C, bringing you pieces that will suit your style. Use promo code "GQ2018" for 10% off your order (expires 28/02/2019). Visit shopapes.com **57.** **YELIR WORLD** is the new British based menswear brand that's reinventing luxury. With a collection of t-shirts, shorts, tracksuits, caps and accessories, YELIR WORLD embodies a modern luxury lifestyle where ease and comfort meet quality and style. **58.** **Dark Tones.** Made to Order. Handcrafted. This piece is a staple in the Hue collection, made from a Neoprene blend fabric. It features a para-cord drawstring at the front and their large signature Hue_Collection logo on the back. Check it out along with the rest of the collection at darktonesusa.com **59.** **Windsor Lane** is an Australian menswear brand inspired by British design. Their aim is to enable men to experiment with colour in their individual style. Each Windsor Lane piece is made in their Melbourne studio from high quality 100% cotton. **60.** Founded in 2012, **Woodzee** is one of the original forerunners of modern wood sunglasses. The Newport is a part of the new Fall collection, featuring premium acetate construction and complimentary hardwood detailing. **61.** **Fils Unique** is a cufflink brand founded by a European business lawyer in New York. Fils Unique handcraft cufflinks in a constant pursuit of understated elegance, edginess and savoir-faire with a passion to create something that's distinctive, without ever having to say so. **62.** **Antorini** 100% silk necktie is an exclusive tailor-made accessory patiently handcrafted by Italian masters. This eye-catching tie is hand-cut and hand-finished from premium jacquard silk selected from the prestigious Italian houses. The tie is folded seven times until there is no need for it to be lined. This kind of craftsmanship makes the tie elegant and soft to touch. A small pendant made of genuine red coral and gilded silver "corno-peperoncino" or red pepper is hidden inside the folds of the tie. This is a traditional talisman for luck and protection from evil eye. Each Antorini tie is produced in limited quantity and beautifully presented in premium gift boxes. **63.** **NETTOMIND** is a collaboration of several designers, artists, craftsmen and other professionals from different parts of the world. The KEY MESSAGE slim and smart cardholder has a very recognisable and expressive design. Cards are located in 2 different compartments, so your contactless cards do not conflict with each other if you open the cardholder and touch a card reader with one of the compartments. **64.** **Plain Clothing** caters to many different styles. Anything from street wear to casual attire they offer customisation services to. Use code "GQ18" for 10% off. (offer expires 01/03/2018). Visit shopplainclothing.com **65.** Stride out in style this winter with **Thomas Partridge Shoes.** The British designed collection of men's shoes and boots; inspired by heritage and engineered for comfort. GQ readers enjoy 15% off with the promo code GQ15 (expiry 31/12/2018). Free UK returns. **66.** **T-Watches** is a new British brand that creates high quality Swiss made watches. This stylish and functional GMT Edition is a dual timezone watch limited to only 999 examples and incorporates an ultra reliable Quartz movement. Visit t-watches.co.uk **67.** **Summer Satan** is a D.I.Y. influenced underground surf label. Hailing from the back streets of Scarborough, Western Australia. For more information visit summersatan.com



68
DUBAI EDITION €75
REYES
REYES-CLOTHING.FR
IG: @REYESCLOTHING



69
FD LOGO TEE £16
FOUR D APPAREL
FOURDAPPAREL.CO.UK
IG: @FOURDAPPAREL



70
CARBON WOLF PACK \$369.99
WHITE WOLF INDUSTRIES
WHITEWOLFINDUSTRIES.COM
IG: @WHITE_WOLF_INDUSTRIES



72
AQUA TERRA REGALITE BRACELET £45
CITIKA PARIS
CITIKAPARIS.COM
IG: @CITIKAPARIS



73
SUPERPOSITION RUNNERS £160
ANAMORPHOSESTUDIO.COM
IG: @ANAMORPHOSE.STUDIO



74
AGBARA UNISEX LOAFERS £349
JÉSÚ SÉGÚN LONDON
JESU-SEGUN.COM
GQ10 FOR 10% OFF



71
MESH CHRONO £59
GILCHRIST WATCH CO.
GWCWATCHES.COM
QUOTE GQNOV FOR 10% OFF



75
TUXY SUIT \$149
TUXY
TUXY.CO
IG: @TUXYSUIT



76
DIEM DENIM JACKET \$275
DOESITEVENMATTER.COM
IG: @DOESITEVENMATTER



77
MARRON WATCH STRAP \$85
VEBLENIST
THEVEBLENIST.COM
IG: @VEBLENIST



78
LIMITED EDITION DENIM
WEEKENDER
ALCHEMY GOODS
ALCHEMYGOODS.COM



79
T-SHIRT €49
GINZAMODE.COM
IG: @GINZAMODE



80
ICON TRUNK IN NEWPORT
BLUE/WHITE \$35
JACK ADAMS
JACKADAMSUSA.COM



81
FAKE SMILES TEE £25
S THROUGH J
STTHROUGHJ.COM
IG: @STTHROUGHJ

68. Reyes Clothing is an online store dedicated to fashion and ready-to-wear, male and female, which offers a wide range of artisan products designed by a French designer. Targeted at 16-34 years old interested in fashion, they regularly reveal new visuals and new collections allowing for a regular renewal of their textiles. **69. Four D Apparel** is an independent UK clothing brand focusing on individual and unique design. The high quality apparel is screen-printed by hand in house and is fully functional for all aspects of day to day wear. Shop the range fourdapparel.co.uk **70. White Wolf Industries** – First class travel for Sneakerheads with their Carbon Wolf-Pack: fit up to 3 pairs of sneakers, a 15" laptop and travel essentials in pure luxury, no matter where your journey takes you \$369.99 - for more information check out whitewolfindustries.com **71. Gilchrist Watch Co** is home to an unrivalled collection of unique affordable timepieces. The strikingly minimal Mesh Chrono from Megir boasts a steel mesh band, precision stopwatch and calendar window at 4 o' clock. 3 colour options, £59. Shop at gwcwatches.com and for 10% off use code 'GQNOV' (expires 30/11/2018). **72. Citika Paris** is a French artisan jewellery brand. Each piece is created in their studio in Montmartre, Paris. Each style is designed with carefully selected, high quality materials, featuring semi-precious stones. Citika Paris bracelets are durable and designed to last. They are light and small, so they can be sent easily anywhere in the world, making them an ideal gift. Discover their full collection online at citikaparis.com **73. Anamorphose** is a Paris based design studio, they offer a range of premium sneakers handcrafted in Portugal with high quality materials. **74. Jesús Segun London.** Agbara shoes are hand woven, hand painted and fully hand constructed unisex loafers. Made for the man about town, a perfect pick for work and special occasion styling. Claim your 10% discount when ordering online (expires 31/12/2018). **75. Tuxy** is The World's Best Onesie! It's a one piece suit that looks nothing like a onesie and jam packed with style. Loaded with features and a patented waist design makes this the most functional onesie you will ever own. From the couch, the grocery store or gym it's perfect for all occasions. **76. Diem** is a lifestyle brand that embodies the phrase "Does It Even Matter". The phrase is the pulse of the brands attitude. Never make decisions in doubt, always be sure, always be certain and if questioned.... Make sure DIEM is the reply. **77. Veblenist** is a designer of handcrafted watch straps. They outfit their customers with quality craftsmanship in an understated yet edgy style. They are also watch enthusiasts, who curate an exclusive selection of fine vintage watches. **78.** While medieval alchemists sought to turn lead into gold, **Alchemy Goods** strives to turn useless stuff like salvaged denim, blown-out inner tubes, and old seatbelts into useful stuff like bags and wallets. Another word for this is upcycling. Recycling turns stuff into the same thing over and over again. Upcycling turns something of lesser value into something of greater value. **79. Ginza Mode** is an exciting contemporary brand that creates luxury garments that fuse together, the modern European outlook, Japanese-inspired graphics and Latin slogans with an Italian style. Designed to please, styled to fit and made to last. Love Life! Non Plus Ultra. Made in Heaven. **80. Jack Adams.** With a cool and classic design, the Icon Trunk is the ideal addition to your casual underwear collection. Its masculine styling and supreme breathability, makes them the go-to style for the modern man. Made of 95% Lenzing Modal and 5% elastane. **81. S THROUGH J** is a contemporary menswear brand that was established in 2015. They provide a range of elegant yet wearable pieces, including a hand-painted denim jacket, that boasts a 6 hour completion time, due to the intricacies. Shop now at stthroughj.com

The Fashion Collection... Continued



82
13.5 OZ NEW PATCH BROOKS \$145 CAD
LSGDENIM.COM
IG: @LSGDENIM



83
WJ COLLECTION - YELLOW £109
WILLIAM JAMES TIES
WILLIAMJAMESTIES.COM
IG: @WILLIAMJAMESTIES



84
HANDMADE UNISEX JEWELLERY
FREDERIK IX STUDIOS
FREDERIKIX.COM
IG: @FREDERIK.IX.STUDIOS



85
CLASSIC BRIEFCASE \$60
U2 BAGS
U2BAG.COM.TW
IG: @U2BAGS



86
AVIATOR PILOT WATCH
CHOTOVELLI & FIGLI WATCH CO.
CHOTOVELLI.COM



87
CHAIN BRACELET \$235
SENA NEW YORK
SENA NEWYORK.COM
IG: @SENA NEWYORK



88
MANHATTAN CLASSIC £79
HENTLEY
HENTLY.CO
IG: @HENTLEYORIGINAL



89
WORLD MAP BOMBER £1395
POAN
POANCOLLECTION.COM
IG: @PEOPLESOFALLNATIONS



91
FLORAL LINEN BEACH SHORTS
VELOCITA
VELOCITA.COM
IG: @VELOCITA.CO



92
HOODED LEATHER JACKET
CAMERON CHARLES
CAMERONCHARLES.COM
IG: @CAMERONCHARLESUK



93
001 ROSEWOOD €99
ROKLEYEWEAR.COM
IG: @ROKL.EYEWEAR



94
SHAPER HYBRID SMART WATCH €199
NOWA
NOWA.WATCH



95
WAXED CANVAS AND BRIDLE
LEATHER CARRYALL \$345
J. LEAVITT SUPPLY COMPANY
JLEAVITTSUPPLYCO.COM
IG: @J.LEAVITTSUPPLY

82. LSG denim is a Canadian clothing brand based out of Calgary, Alberta. The brand takes pride in offering high quality raw Japanese selvedge denim that looks and fits great. Check out their collection of timeless classic with a modern touch. **83. William James Ties.** The WJ team believes in quality, so all of their ties are handmade from the finest 100% Italian silk and by the world's best artisans. Their aim is to give you the opportunity to invest in luxury ties that allow you to achieve an elegant and unique look ensuring you make a lasting impression. Use promo code GQ2018 to receive a 10% discount (expires 30/10/2018). **84. Frederik IX Studios** is a Danish jewellery brand born from a fascination of the Danish King Frederik IX. The majority of their pieces are unisex, and they are perfect for detail-oriented individuals. Their vision is to design timeless jewellery that appeals to everyone. Their elegant designs have endless possibilities to complete your personal look and style, and the jewellery can be used for any occasion. **85. U2 Bags** based in Taiwan designs classic and stylish bags. They care about high quality and elegant appearance. The briefcase shown is unisex, stylish and professional with three compartments and waterproof material. It is extremely capacious and will help you to stay organized keeping all the items handy. **86. Chotovelli & Figli.** Pilot's watches are among the most distinctive types of fine mechanical timepieces. They are characteristic for their great legibility, black dials with white numerals and hands reminiscent of cockpit instruments, and a few functions useful for pilots. In today's super-technological age, cockpit time-keeping is performed by avionics, but private pilots still appreciate a good aviation watch. And, heck, it's about the dream. A glance at your watch when you're in the office, and you think of the wide blue yonder that awaits you on your next flight. **87. Sena New York** is a new collection of men's jewelry designed by Felipe Sena and handcrafted in Manhattan. This new, chain bracelet is sure to become the perfect addition to any man's wardrobe. **88. Hentley** is an independent Australian studio, crafting simplified leather goods that are made to last. Their mission is to craft an item that has serious longevity and timeless aesthetics. **90. RUE Berlin** is a German premium brand creating unique handcrafted accessories and timeless high-quality casual apparel with a sporty touch for him and her. A variety of colours and styles of our pictured Armilla bracelet are available online at rue-berlin.com. **89. POAN** is a brand driven by curiosity, densely packed feast celebrating love and life. POAN isn't much the story as a set of impressions. Life, love, philosophy and religion are just some of its subjects. An indulgent but heady piece of expressionism, a singularity distinctive voice: Georg Weissacher. POAN – a thrilling oath to sensibility. The first time; A homage to love. Silence and Sentiment. Emotion and Fear. Peoples of all Nations – Harmony through Diversity. **91.** Founded in Noosa Heads, QLD, Australia by Andrew Fraser & established in the summer of 2016, **Velocita** is a luxury line of clothing built from the ground up, designed to look good and made to last. These floral shorts are sure to turn heads. **92. Cameron Charles** is a London label whose design signature combines the silhouette of Savile Row with the deconstructed finish found in Neapolitan tailoring. They specialise in bespoke and ready-to-wear to wear leather jackets and are known for cutting to flatter. **93. ROKL EYEWEAR** uses only natural materials to create their Unisex, high quality, fashion forward sunglasses with polarized lenses made in Germany. Handmade to perfection, whilst incorporating the best natural elements is ROKL's mission. A must have for all nature and sun lovers! **94. NOWA.** A design studio in Paris that creates beautifully crafted hybrid watches for travelling: automatic time zone change, activity tracking, sleep quality, and more... NOWA brings smartwatch capabilities to watch enthusiasts in a sleek and minimalist timepiece that can be worn everyday. Join the circle #nowawatch **95. J. Leavitt Supply Company.** With a commitment to quality, each piece is crafted by hand in the company's SODO studio using heavy-weight waxed canvas, solid brass hardware, and leather sourced directly from the tannery.



ANSER II & SUN EYE STERLING SILVER JEWELLERY
BERRYMILANI.COM
IG: @BERRYMILANI



KANSO MARBLE WATCH | BLACK £65
VULCAN ACCESSORIES
VULCANACCESSORIES.COM
IG: @VULCANACCESSORIES



JERSEY CREW NECK \$30
SHARP CASUALWEAR
SHARPCASUALWEAR.COM
IG: @SHARPCASUALWEAR



MARSALA SHIRT £125
FABIO GIOVANNI
FABIOGIOVANNI.COM
IG: @FABIOGIOVANNIMENS



LOWLIFE PATCH HOODIE €89,90
DRWS
DRWS-CLOTHING.COM
IG: @DRWS_CLOTHING



MITCHELL FLEXFIT CAP \$30
NO BAD IDEAS
NOBADIDEAS.COM
IG: @NOBADIDEAS



SILPA
SILPACLO.COM
IG: @SILPACLO



OUTSIDER JACKET £284,82
VILAR
VILAR.COM.AU
IG: @VILARDESIGNS



HEMINGWAY STRIPES £15
THE DAPPER COLLECTION
THEDAPPEROFFICIAL.COM



ROLL TOP BACKPACK £77
TRIDENT LEGION
TRIDENTLEGION.COM
IG: @TRIDENTLEGION



ROUND NECK DUO-SET \$110
MODERNESENTIALSNY.COM
IG: @MODERNESENTIALS.NY



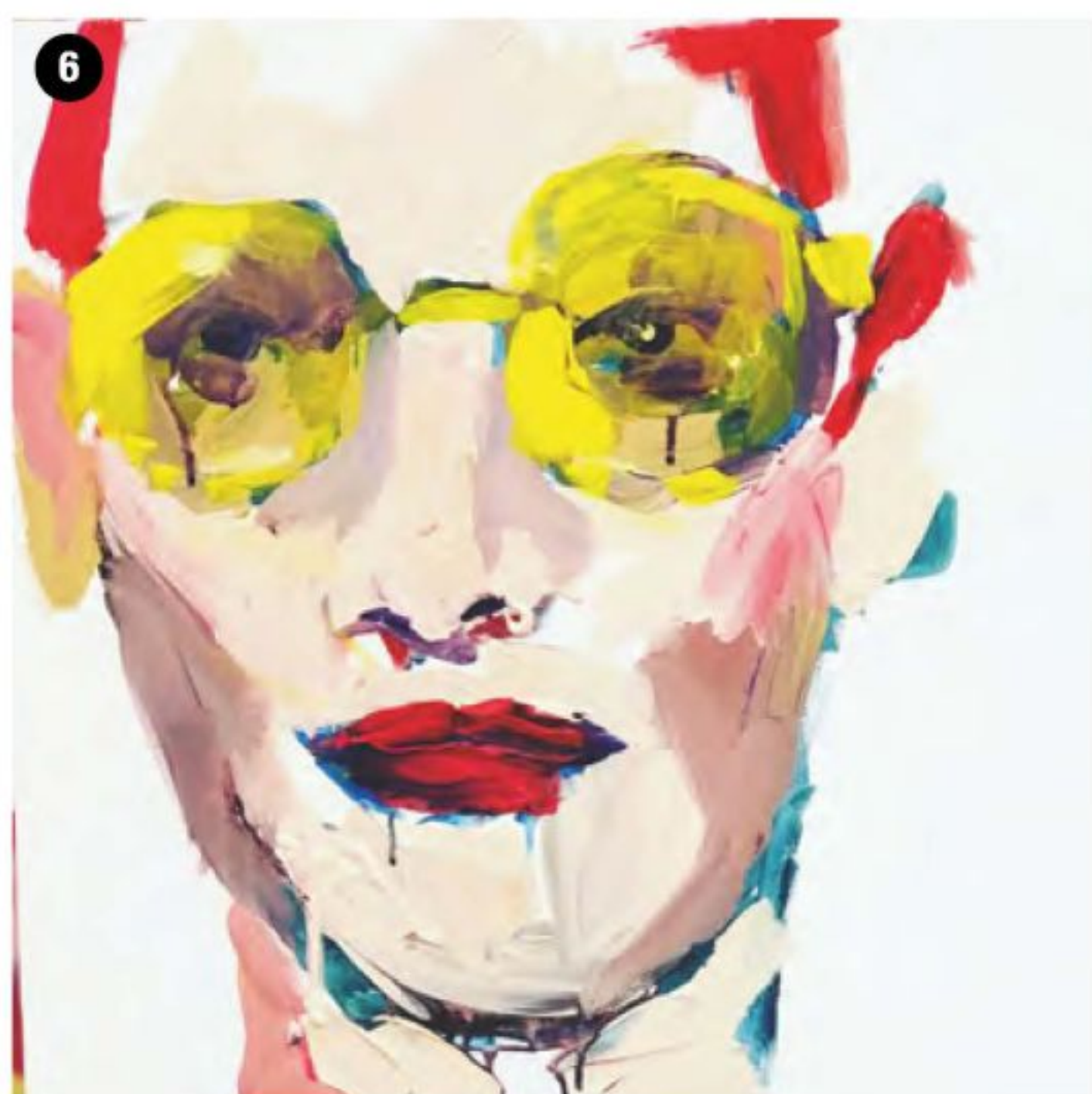
HEX SIGNAL BACKPACK £91.95
HEXBRAND.CO.UK
@HEXBRAND_UK
USE 'GQ' AT CHECKOUT FOR 10% OFF



LES MATINAUX €7320
TRILOBE
TRILOBEWATCHES.COM
IG: @TRILOBEWATCHES

96. Berry Milani offers Jewellery designs that connects middle eastern culture with the western world. The "Anser II" & "Sun Eye" Jewellery pieces are handmade of Sterling Silver. Shop the entire collection online, use promo code "GQ2018" for 20% off your order (expires 30/10/2018). **97. Vulcan Accessories** providing the modern gentleman with quality, handmade accessories since 2014. The Kanso Marble watch is a stylish piece inspired by Japanese minimalism, Kanso meaning simplicity or elimination of clutter. Genuine marble dial, reliable Japanese quartz movement and 12 months warranty. **98. Sharp Casualwear** creates stylish staples that offer the perfect fit for men 5'8" and under. Each item in the collection is carefully crafted to deliver unmatched fit, style, comfort and durability. Look good, feel good. To see more of their fantastic products visit sharpcasualwear.com **99. Fabio Giovanni** is a celebration of Italian style, culture and craftsmanship. Their luxurious men's shirts and belts are expertly crafted in Italy from the finest materials, with free worldwide delivery and free returns. Discover the collection at fabiogiovanni.com **100. Introducing the new LOWLIFE Collection** from German brand **DRWS**. DRWS stand for loyalty and family. They drive and create their destiny – join them now! Their mantra is to truly live not just to exist, your lifestyle is your message to the world! Free UK Shipping. #drwsisthegang **101. A modern take on the classic baseball cap. No Bad Ideas** is a premium quality headwear brand specialising in clean stylings, exclusive fabrics, and high quality trims. Shop their collection at nobadideas.com and use code '#GQ25' to enjoy 25% off your next purchase (expires 31/12/2018). **102. SILPA** offers exclusive pieces aimed at men who are looking for modern, structured and individual design. SILPA compliments simplicity and create pieces that go beyond the season and boundaries. With their main focus being timelessness on each item. **103. VILAR** is an underground label which embodies minimalism with an avant-garde approach to streetwear. Drawing inspiration from grunge, rave and punk culture, creating it's own unique style "industrialism punk". VILAR fuses together high quality fabrics and tailoring, transitioning streetwear to high-end fashion, made in Australia. **104. The Dapper Collection** is a men's accessories brand that expertly unites time honoured colours with contemporary designs. Their collection is inspired by the well dressed and well mannered modern gentlemen who's looking to add a spot of dapper to his threads. Shop the collection today at thedapperofficial.com **105. Trident Legion** designs sports bags for the professional and fitness enthusiast in mind. Expandable bags created to make your life easier and for you to live smarter. Shop the collection at tridentlegion.com **106. Modern Essentials** is a New York Based essentials brand focusing on the quality of the essentials every man needs in his wardrobe. All merchandise is manufactured in New York from fabrics sourced within the United States. Shipping is available worldwide. Discover our brand and subscribe to our email list. **107. HEX** brings fashion forward thinking to the often mundane world of tech apparel and merchandise. Showcasing a stylish array of bags, wallets and cases, HEX has fused fashion with performance to create innovative products that will provide top-quality storage for all of your needs without inflicting any damage on your style. Code 'GQ' (expires 31/12/2018). **108. Trilobe Watches** change the referential of reading time, putting the motion of time at its centre with three fixed Trilobes pointing to three separated moving rings (Hours, Minutes, Seconds). The Inaugural Series, "Les Matinaux", is available in three dial colours (silver, grey and blue) and limited to 100 pieces. TrilobeTime. Liberated.

The Gentleman's Quarters...



1. Jane E. Goldman is a Boston-based painter-printmaker who works in a "lyrical realist" style. She has taught and exhibited broadly in the US and Europe. Depicted here is "Deep Time 3", from a series of Irish landscapes. For further information, go to Janegoldmanart.com or janeegoldman@comcast.net

2. "Tyler: I'm Thinking About It" oil on canvas, 183 x 152cm. **Leslie Plato Smith** was educated at University of California Santa Barbara, Tulane University, University of California Berkeley. Her "Who Are We?" Series is at the 2018 Venice Biennale leslieplatosmith.com

3. Pullman Editions designs striking original limited-edition posters that capture the enduring appeal of Art Deco. Their posters feature winter sports, glamorous resorts around the world, and historic automobiles. Over 100 designs available at £395 each. Call **020 7730 0547** or view and buy online at pullmaneditions.com

4. Looking for luxury? Handcrafted by Italian artisans, **Cosi Tabellini's** pewter will inspire you. This cocktail kit of shaker, jigger and martini glasses is reassuringly weighty in tactile pewter and crystal glass - a great gift, or, simply keep it for yourself! Sold as a set or separately. Be inspired at italian-pewter.co.uk

5. Australian artist **Kathy Smith** explores consciousness and dreams as it pertains to the landscape through emotions of hope, fear and desire. Her work combines oil painting, drawing, 2D/3D animation and installation. Exhibited and screened in over 20 countries. Visit kathymoods.org or email kathy@imoods.org

6. Megan Coonelly has caught the eye of Blake Lively through Pop-Art darling Ashley Longshore. Her pop portraits and Thiebaud inspired tributes of lipsticks and shoes showcase her bold brush strokes and command of colour. All eyes are on Megan as she continuously kicks new series out of her studio. Visit megancoonelly.com or [@megancoonellart](https://www.instagram.com/megancoonellart) on IG. She is also available at **+1 (267) 586-03732**.

7. Marcela Solana is an artist from Guadalajara, Mexico. Known for using mainly acrylic in her paintings she creates bold and almost hypnotic works portraying intricate images of everyday objects. Visit marcelasolana.com or email info@marcelasolana.com for enquiries. Limited and open edition Fine Art Prints are available online. Make sure you follow her work on social media: marcelasolana.art.

8. American artist **A.C. Lindner** paints naturalistic still life and animal subjects using traditional oil glazing techniques, a centuries old process resulting in luminous and beautifully detailed finished oil paintings. Bespoke services available. For a listing of galleries and upcoming exhibitions visit aclindner.com or email lindnerstudios@yahoo.com

Feeling Generous...?

1. Ivy and Duke offer a fabulous range of luxurious, memory foam dog beds hand crafted in the UK using waterproof and high quality fabrics. Not only will they look stylish in your home but they are durable and robust. Treat your canine companion and visit ivyandduke.co.uk to browse the full range and get a 10% discount with code 'GQ10' (expires 31/10/2018), or email hello@ivyandduke.co.uk

2. Latham & Neve – known for their stunning contemporary hand-made British jewellery since 1997. Featured is the unique Ripple Bangle in beaten silver and 18ct gold, £235. Ballroom bangles, everyday earrings, ravishing rings and much much more... Buy online/stockists/brochure, visit lathamandneve.co.uk or call **01580 753399**.

3. Simon Wright offers a complete bespoke service, making your jewellery in platinum and gold using the finest diamonds and gemstones. An appointment involves viewing stones, a short tour of the workshop, and a sit down design session all in his Clerkenwell studio workshop. By appointment only. For more information visit sw-jewellery.com and follow on IG [@sw_jewellery](https://www.instagram.com/sw_jewellery)

4. Emily Grace Jewellery is a London based luxury jewellery brand that incorporates secretive precious gemstones set in hand tinted resin. The popping colours are a must have for the Summer season. Available in sterling silver and gold vermeil. Bespoke services also available. Visit emilygracejewellery.com and follow on IG [@egjewellery](https://www.instagram.com/egjewellery)

5. Lemuria Jewels. London based jewellery atelier, offering you the creative freedom to truly make a piece personal to you, with a unique focus on gemstones and bespoke design opportunities. Develop your own jewellery, or simply browse their collections, introducing Lemuria Jewels. Visit lemurijewels.com

6. Jen Bracelets 4MM 14KT Mixed Yellow Gold, Rose Gold and Silver. 22 Jewelry is an artisan collection of bracelets that can be mixed, stacked, and curated. The collection is a celebration of the legacy of its founder Coraline Bennett Acra. 22 Collection embraces the idea of flow, from the beach to the city, from home to away, and from artisanal producer to conscious consumer. Discover more at 22jewelry.com and follow on IG [@2.2jewelry](https://www.instagram.com/@2.2jewelry)

7. To celebrate 10 years of purely handmade artisan preserves, **The Fruity Kitchen** has launched their first gift set. In collaboration with craft brewery, Brew York, this gift set holds three limited edition flavours made using three craft beers. Includes the rare but exquisite taste of a Hop Bomb Marmalade. Follow [@thefruitykitchen](https://www.instagram.com/@thefruitykitchen) on IG for stockists' details and visit thefruitykitchen.co.uk

8. Allurez, the Internet's family jeweller, offers a beautiful collection of fine jewellery, engagement rings, and wedding bands. Their wonderfully interactive website allows you to pick from their collection or customise the pieces to your desire. Offering free shipping and easy returns, finding the right jewellery for your loved one could not be easier. Enjoy \$50 off your first order. Use code 'BritishGQ' at checkout (expires 01/01/2019). Shop Allurez.com

9. Hopeless + Cause Atelier. From the American Southwest, comes an edgy demure line that values sustainability and affordable luxury. Dara Sophia Romero creates with upcycled, recycled and eco-friendly materials. Impact is woven into each garment with part of the sales benefiting charitable causes. View the collection for yourself at HoplessCauseAtelier.com/shop or follow on IG: [@hopelesscauseatelier](https://www.instagram.com/@hopelesscauseatelier)

10. Discover Restore Facial Serum by Luxe natural brand **Organics With Love.** This lightweight oil infuses skin with essential nutrients and powerful antioxidants. It nourishes your skin with moisture helping your skin to appear brighter and more radiant. All O.W.L. products are handcrafted in small batches on each New Moon, are non-toxic, vegan, and cruelty free. Visit organicswithlove.com

11. M Street Studio jewellery is designed and made in Texas, creating an edgy blend of modern, retro, and feminine. Featherweight acrylic accented by gold and rose gold – a perfect combination for work or play. Shop the current collection at mstreetstudio.com or follow [@mstreetstudio](https://www.instagram.com/@mstreetstudio) on social media to see their newest designs.

12. From a personalised baby cashmere shawl to a custom made Japanese silk jacket and many more, **Ami Amalia** offers sustainable, luxurious, fashionable knitwear via their amiamalia.com shop or via their concierge service, offering assistance for choosing the right product, fit, garment and colour. Ethics, aesthetics, quality, service, contact care@amiamalia.com

13. Atelier d'Exception **By Marlis** creates one of a kind luxury handbags in exquisite leather materials such as Calfhair, Fish and Python. Gold plated jewels complement each individually handcrafted bag. Bespoke service available. Sept 17th – Nov 2nd at 144 Kensington Church Street, W8. Visit bymarlis.com or call **07584 294880**.

14. Elle Landon Luxury Face Oil by creator Leslie Vargas is a rich facial oil that will make your loved ones face feel soft and radiant. Made from finely chosen essential oils, it is a perfect gift to pamper your loved one. Visit ellelandon.com



Feeling Generous...? Continued



15. Brit-Stitch bags and accessories are lovingly made in Britain by a family run business which started back in 1967. With over 50 years of expertise using the finest of leathers in a rainbow of colours, they have created a stylish collection ranging from cute clutch bags to festival backpacks, handy wallets and purses, stylish tech accessories, fun bag charms and key rings and their best selling travel accessories. Also each piece can be personalised! You can rest assured that any piece from the Brit-Stitch collection will add a touch of class to your wardrobe. Visit brit-stitch.com Follow [@britstitchuk](https://twitter.com/britstitchuk)

16. Seattle-based fashion house **Rossario George** is more than fabulous clothing and shoes. With the introduction of RG Beauty, fans of true luxury can now enjoy quality from head-to-toe. Check out Rossario George's new gel nail polish line and much more on rossariogeorge.com #RGBeauty #Luxury #RossarioGeorge

17. An exclusive designer cat/mandala art elegant dress created especially for the cat-loving beautiful female, featuring Cat and Mandala art placed tastefully across the dress brought to GQ readers by the London-based **Beautiful.Works** brand. Their passionate design team's drive is to show how beautiful life is with all those we love, our passions and desire to share and give. To place your order visit www.beautiful.works

18. MYLA OSUCA jewellery is a Japanese brand inspired by architectural forms and abstract art shapes. Sharp, structural forms reflect the attitude and spirit of a confident woman, while serene and luminous tones symbolise the beauty and soul of a thoughtful artist. Visit mylaosuca.com and follow [@mylaosuca](https://www.instagram.com/mylaosuca) on IG.

19. Goldenglow stands for high-quality certified natural cosmetics. Their Allrounder Cream – Facial Care, 50ml is a delicately scented facial cream that contains besides unrefined sheabutter, almond and argan oil. The allrounder, which can be used as day – and/or night care, is absorbed quickly by the skin and helps to restore balance. Made in Germany. Visit goldenglow.de

20. Kan by Paulina is a new Mexican ethnic wear brand created by designer Paulina Hernandez Carvajal. Kan combines the love of the designer for Mexico and design, giving us in each design a piece of art, love and empowerment for the ethnic groups in Mexico. Collaborating with the Wirrarikas (huicholes) in the Temiqui Collection Kan has created an exclusive collection of embroidered wear that everyone will love as much as we do. Visit kanbypaulina.com

21. Jewelry By Leni Erickson. Leni Erickson, an American artist with Scandinavian roots, has a respected holistic healing practice exploring morphogenetic fields. The Starfire Beads are an expression of her intention to explore the quantum field in jewellery which can have a dual nature: beauty, daily practice and self-empowerment. Her latest jewellery line is "Field Studies: Space, Time, Energy & Matter." Visit lenierickson.com/jewelry and follow [@lenierickson](https://www.instagram.com/lenierickson) on IG.

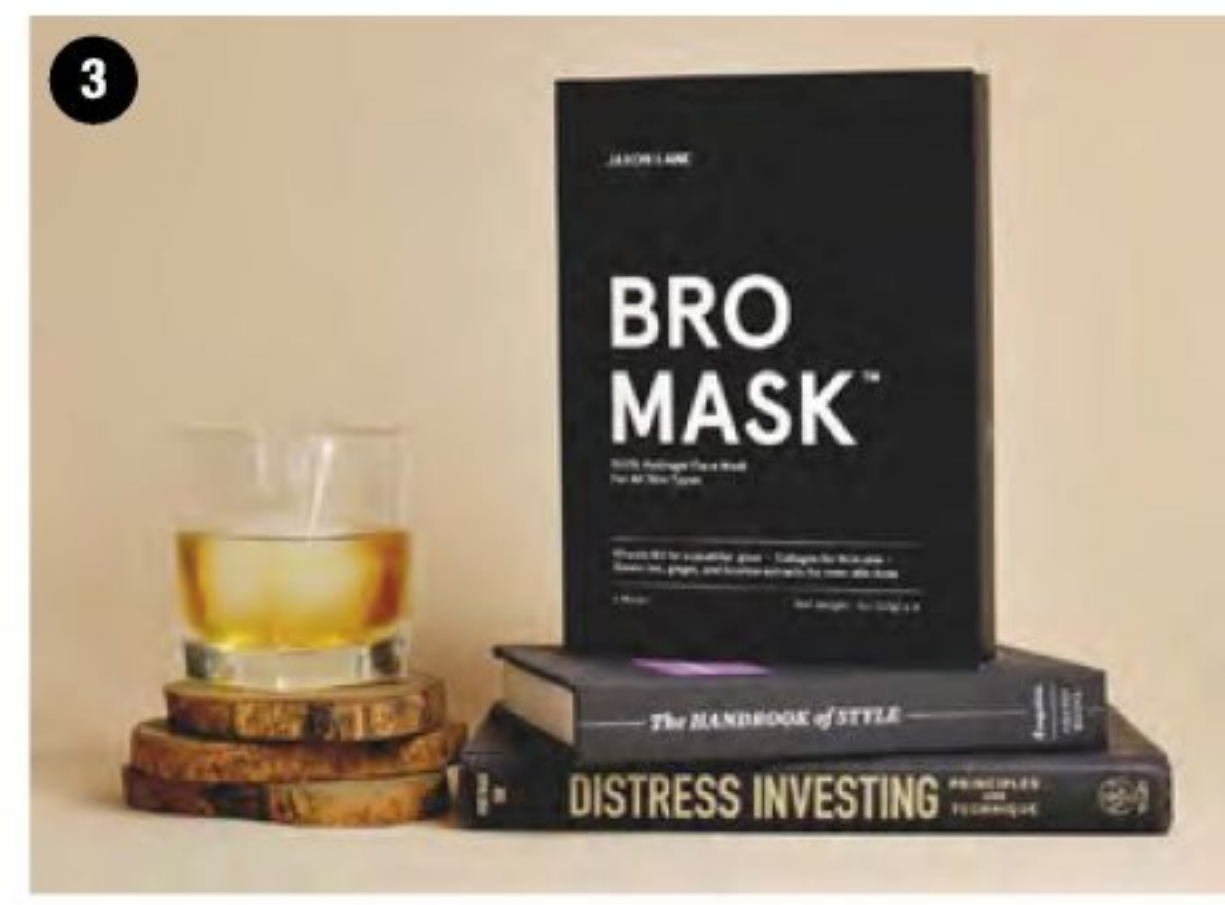
Raze Your Game...



1. Morgan's Pomade Men's Retro Grooming products. One of the oldest independent manufacturers of hair and beard products in the UK, Morgan's was first founded in 1873. An extensive product range includes matt paste, styling pomade, moustache wax and beard cream. Only the finest ingredients are sourced to produce luxury professional grooming products. Visit morganspomade.co.uk



2. Leaf Shave Co. builds all-metal razors that rival medical devices in their precision and engineering. Load the pivoting-head Leaf Razor with 1, 2 or 3 double-edge blades for a fully customisable experience. It just might be the perfect combination of classic wet shaving with the comfort of modern cartridges. Visit leafshave.com or email hello@leafshave.com



3. Looking good is feeling good! **Jaxon Lane's** Korean Hydrogel Bro Mask helps your skin look radiant using a high concentration of vitamin B3, collagen, green tea, ginger, and seaweed extracts. These ingredients work together to smooth, firm, and even out the appearance of skin. The mask is sized to fit a man's face, and comes in two pieces, so bearded guys can use it too. Visit jaxonlane.com



4. Rift from the United States is the newest addition to luxury facial hair care grooming. The 100% all natural Rift 'BOLD' nourishing oil and moisturizing balm are made for the cosmopolitan man, particular about an impeccable appearance and unforgettable experience. Their goal for all men: "Be unique. Be Rift. For more information visit riftbody.com

5. The Mailroom Barber Co exists for people who refuse to settle for cheap, mass produced products that don't work. Their handmade, ethically sourced Beard and Hair goods make the perfect gift for husbands, bearded brethren, and any man who grows hair on his head and face. Visit themailroombarberco.com to learn more.

6. Made in small batches, containing only the finest natural and organic ingredients, **Twisted Moustache** beard oil and balm have non-greasy formulas which help to make your facial hair and skin feel more soft and hydrated. Choose from a range of scents to suit your lifestyle. Shop at twistedmoustache.co.uk/gq

7. This luxurious Floral Rose Mouthwash by **The Two Barbers** contains pure rosewater to obtain the natural rose flavour for a unusual and traditional concentrated mouthwash for men and woman. For more information on their stunning collection visit thetwobarbers.com

8. **Pranic Forest** apothecary cruelty free OSIRIS hair and beard oil is a hair soothing blend of Canadian organic hemp seed oil, cuticle smoothing broccoli seed oil, nourishing avocado seed oil, and a blend of healing essential oils make this a stand out formula for natural hair care. Visit pranicforest.com or follow IG [@pranicforest](https://www.instagram.com/pranicforest)

9. **Manly Stuff** focus on providing luxury shaving and grooming accessories at affordable prices. Beginner Shaving sets start from only €39.99. View at manlystuff.ie

10. The Lightest Straight Razor in the World™ by **Instaglider** comes in a 10 pack. This disposable Advanced Hygiene razor is engineered for smooth shaving versatility from head shaving, beard lining to even pubic shaving! Visit instaglider.com

11. **Humanity Cosmetics** premium male skincare. Responsibly sourced natural ingredients with the latest in skincare technology. Duo Set – Male Moisturiser, a multi-purpose, lightweight fluid and Male Cleansing Gel. Developed for male skin – plant stem cells, natural plant actives, green algae, amino acids and jellyfish collagen to help soothe and protect skin from factors such as shaving. Paraben Free. Visit humanitycosmetics.com

12. Dry skin from cold weather? **Teal N Bronze** offers a 1st class moisture experience without any lingering residue in Balancing Face Oil. Organically made without a floral or fruity aroma for both sexes yet powerful enough for your unique winter skin battle. Buy online at tealnbronze.com and follow [@tealnbronze](https://www.instagram.com/tealnbronze) on IG and FB.

13. **ZEW** for men is a line of body soap containing natural ingredients that are enhanced with charcoal from the Bieszczady mountains. Pictured is their Beard Balm that helps prevent skin from drying out and leaves your beard feeling hydrated and beautifully polished. For more information visit czarnahuba.poczujzew.pl Also available at Ocado £19.99.

14. The Nordic success **Nöberu of Sweden** are dedicated to more than just selling quality products – they want to change the market and the way society thinks about men's grooming. The hair series contains everything from waxes, shampoos to volumising sprays and more. Visit noberu.se

15. **Gentleman's Polish** is a mineral based innovative range for the image conscious man looking for a clean blemish free look, so he can always be at his best. Light coverage with a velvety feel it helps reduce shine and diminishes the appearance of fine lines and wrinkles. Visit poxruckerco.com

16. **Ahjayee's** hydrating All-In-One Shampoo contains three essential oils which nourish the hair with moisture, keeping the scalp looking healthy. The Deep Conditioning Hair Balm is light yet keeps hair feeling soft all day, while Intense Grow-Out Oil is designed to reduce the appearance of hair loss in any problem areas. Visit ahjayee.com to find out more.

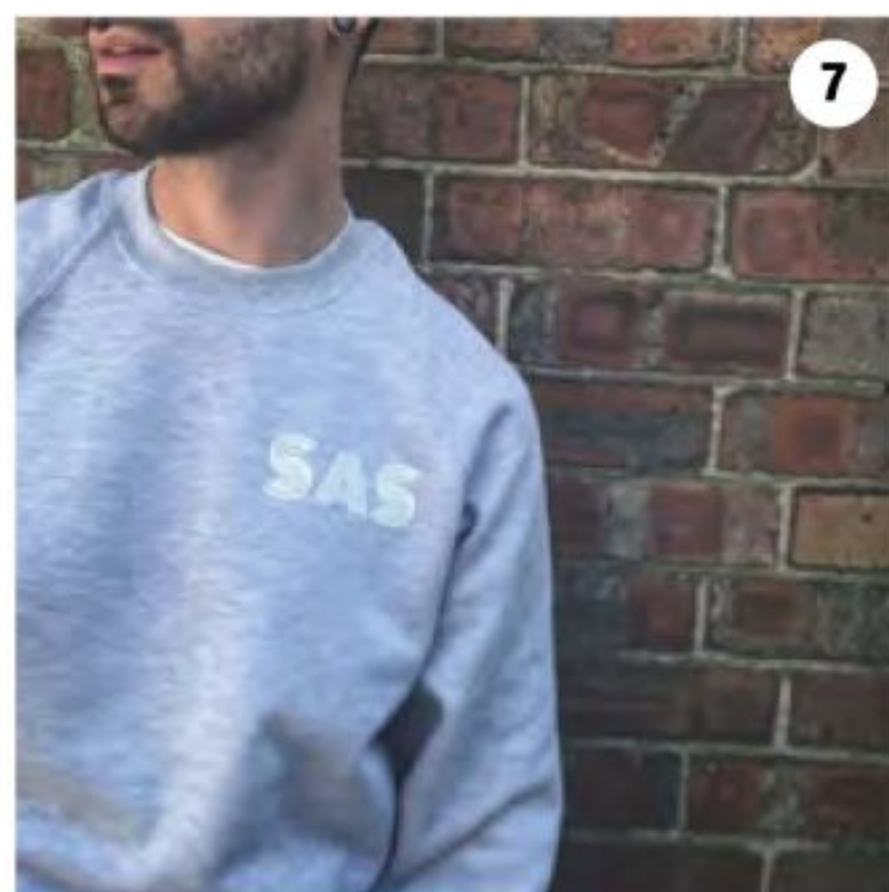
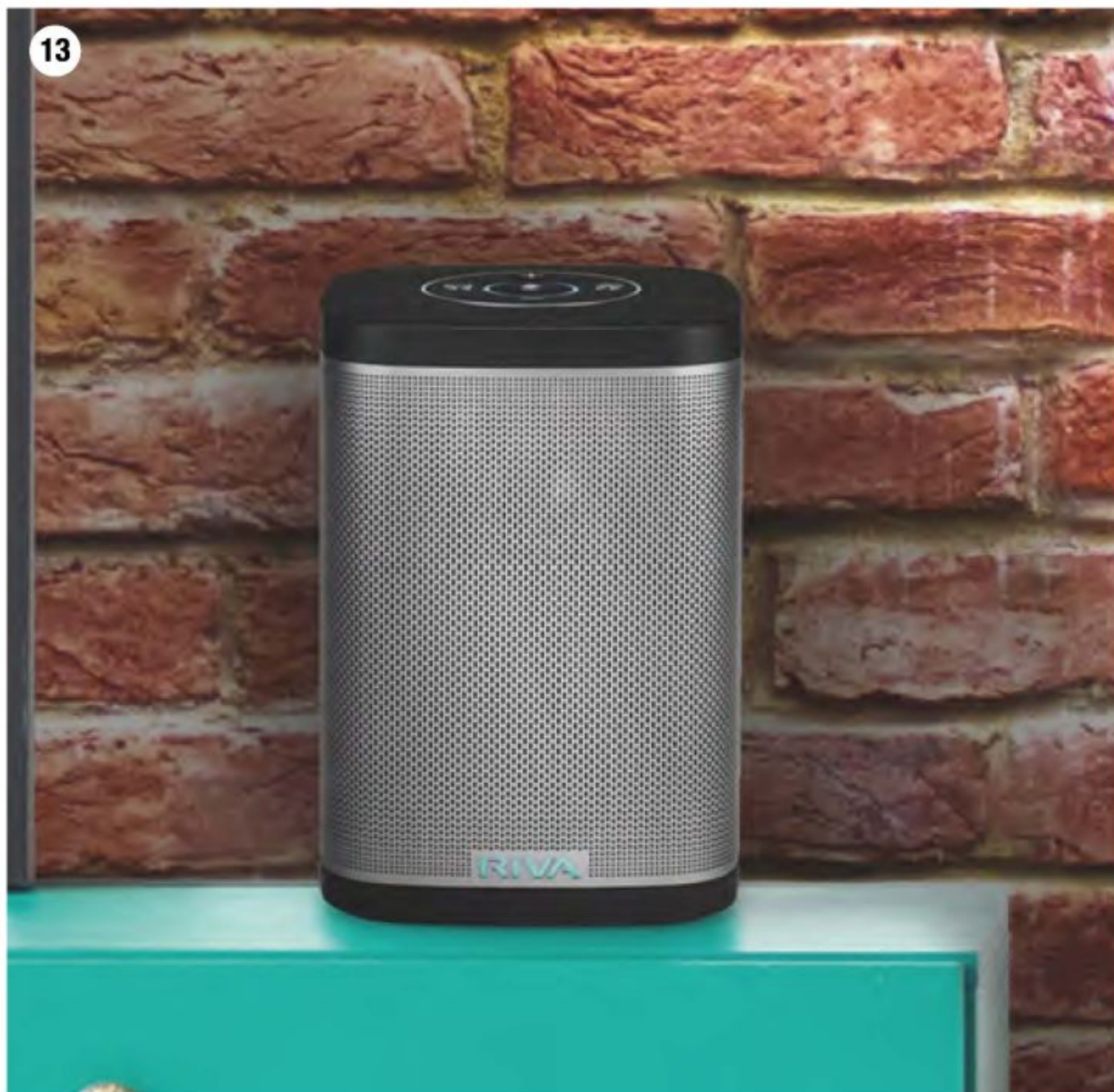
17. **HeadBlade** was born out of the necessity for a better head shaving razor that eliminated all of the cons caused by shaving with a conventional product. HeadBlade has quickly become the world leader in head care. Their razors have been recognised as the top choice for their superior design and performance by thousands of head shavers from around the world and have won numerous prizes. HeadBlade has opened an official store dedicated to its British customers at HeadBlade.co.uk

18. Since 1854, **Taylor of Old Bond Street** have produced and sold the finest in Luxury Men's Grooming Products and accessories, creating a brand which is synonymous with British style and quality. Visit their store at 74 Jermyn Street, St James's, London, SW1Y 6NP, call **020 7930 5544** or visit them at tayloroldbondst.co.uk

19. **Vitabiotics.** Whether you're a working dad or a fitness enthusiast, Wellman Energy is perfect for those leading hectic lives. The great tasting refreshing drink includes vitamins B6 and B12, magnesium and iron which contribute to normal energy release and help to reduce tiredness and fatigue. With specialist nutrients including Siberian Ginseng extract and Co-Q10, the easy to carry effervescent tablets also include vitamin C and zinc which contribute to normal immune system function. Visit vitabiotics.com



Life Hacks...



1. Ocean Rebel is an elite menswear line; where high fashion meets function, minimalist design and superior quality. They are inspired by the freedom of the ocean, combined with an athletic lifestyle. Release the rebel in you. Visit oceanrebel.com IG: [@oceanrebel](https://www.instagram.com/oceanrebel)

2. The Halifax by **The James Brand**. Exceptionally detailed and highly functional. Machined from a single block of 6AL4V Titanium, The Halifax is a small but mighty companion. The perfect tool for a light functional carry. The Halifax will help you tighten down a loose screw or open a cold brew with their custom machined thumb stud bottle opener. Visit thejamesbrand.com

3. Breadband. A slim wallet for the minimalist. The durable, tight-knit elastic sleeve securely holds up to 15 cards and cash. The slim design fits comfortably in front and back pockets. It's the simplest wallet ever designed. Visit breadband.com IG: [@breadband](https://www.instagram.com/breadband)

4. Master & Dynamic's new MW07 True Wireless Earphones feature beautifully handcrafted acetate, superior fit, exceptional acoustics, best-in-class connectivity, and a stainless steel charging case to deliver the ultimate mobile listening experience. £279 MasterDynamic.co.uk

5. Gym Black is a fitness brand but is diverse enough to be worn casually. They've got pro athletes putting the product to the test day in, day out. But they also have customers wearing the brand as a day to day favourite. Gym Black have not cut any corners in the process of bringing you the very best in performance and comfort. From the stitching to the delivery bags they've done their best to leave no stone unturned when it comes to delivering a product that will be a major force. Visit gymblack.com

6. Bon et Bio Tea – good, satisfying and completely organic. Inspired by her grandmother's recipe, founder Jeanne has produced an organic tea which aims to promote true wellbeing as well as tasting really good too! Launching next month is the Virili Green Tea range, a strong blend containing specific herbs formulated to boost the male body. All their packaging is 100% recyclable and their tea bags are 100% biodegradable too. Visit bon-biotea.com or email contact@bon-biotea.com

7. Made In Snetty, founded by Ruth Johnson, is a fashion brand with a difference. Ruth empowers and inspires all people, of all ages with her stylish t-shirts and sweatshirts. These wardrobe essentials can be found at madeinsnetty.bigcartel.com or IG: [@madeinsnetty](https://www.instagram.com/madeinsnetty)

8. LSTN is the perfect mix of style and sound. Audiophiles and design enthusiasts will both be pleased with these premium speakers. The sound quality is unbelievable, we can't stop listening. Available exclusively online at lstnsound.com

9. Exxentric – Used by elite athletes on six continents, the Swedish #kBox4 strength training device offers unprecedented effectiveness, based on flywheel technology as proven by multiple scientific studies. The compact Active model is optimised for demanding home use, starting at £1,575. Visit exxentric.com/gq IG: [@go_exxentric](https://www.instagram.com/go_exxentric)

10. Power Plate is a vibrating platform that enhances any movement to help you prepare faster, perform better and recover quicker. Used by professional athletes and fitness enthusiasts all over the world, Power Plate improves muscle tone and strength, increases flexibility, diminishes the appearance of cellulite, promotes faster recovery of damaged muscles, enhances metabolism and improves balance. For more information on where to buy a Power Plate for your home, visit powerplate.com or call 020 7317 5000.

11. Enjoy your music in crystal clarity anytime and anywhere with the **KitSound** Diggitt Bluetooth Speaker. With its removable stake, splashproof exterior, and cool glowing LED light ring, you can take your music into the evening, and even into the garden when the sun goes down. RRP £39.99. Available from kitsound.co.uk and Amazon.co.uk #GODIGGIT

12. The Bobby Urban by **XD Design** is the perfect travel companion while making your way through the Urban Jungle. Made from anti-cut material, this bag is impenetrable for thieves. The Bobby Urban keeps you safe, protected, organized and on the move! £114.95 at xd-design.co.uk

13. From Wembley Stadium to your living room, **RIVA Audio** brings the smartest speakers and the purest sound to your modern lifestyle with the RIVA Concert. Pictured is the RIVA Concert, a compact and portable smart speaker with Alexa built-in. Those with a passion for high quality audio products must visit rivaaudio.co.uk/GQ

The Bar Tab...

1. VITA Vodka. is the world's first spirit specifically designed to taste great mixed with sparkling water, avoiding unnecessary sugars, additives, and calories contained in other cocktails. VITA Vodka & Water is sugar free and has 45% less calories than a normal Vodka or Gin&Tonic. VITA Vodka is a Mediterranean vodka: triple distilled from Italian grains, and infused with a secret formula based on natural citrus from the Mediterranean region. VITA Vodka has more than 500 investors through equity crowdfunding and is available on Amazon UK. For more information, visit vitaspirits.com

2. OUTSIDER. Zero-proof drinks for the #boldandcurious. Outsider's beverages are for those who seek the unconventional. Love it or hate it, they break expectations of what a zero-proof drink should be. Order some of their small batch, rotating flavours at outsiderdrinks.co.uk

3. Cheers Bro. an innovative and exclusive personalised craft beer gift service. Say thank you and show your appreciation to family, friends or colleagues by sending a selection of craft beers with a personal message straight to their door. Say Cheers, Send Beers! Visit cheersbro.co.uk

4. Rose Finch Gin is a classic pink gin from **Driftwood Distillery**. It's a refined handcrafted gin that is based on the navy recipe from the Driftwood range but with a lowered abv of 45% and orange bitters added post distillation. The subtle pink colour hides a powerful floral bouquet and spicy complex taste. This is not a sweet innocent gin, this a gin for the adventurer, the one who will go against convention and possesses the freedom to make their own decisions. Find out more about Driftwood Distillery and their gin stories at driftwooddistillery.nl

5. Whipper Snapper is Australia's first premium urban whiskey distillery. They craft their whiskey from 100% local Western Australian grains and pride themselves on being incredibly innovative and passionate. They have recently won the Best Australian Corn Whisky in the World Whisky Awards and a silver in the IWSC awards. For more information visit whippersnapperdistillery.com

6. Eden. Founded with a rebellious spirit and a bold objective: to offer a sparkling wine from France in a revolutionary way. Vibrant intensity of stone fruits in addition to the sweetness and fleshiness of passion fruit. Visit sparklingeden.com

7. Franklin & Sons Natural Indian Tonic Water. The only natural Indian tonic water to receive two stars at the 2018 Great Taste Awards. A delicate blend of the finest ingredients, this crisp, clear tonic carries the taste of premium spirits beautifully across the palate. Available on ginkiosk.com Visit franklinandsons.com or IG [@franklinandsons](https://www.instagram.com/franklinandsons)

8. The convincing and unique taste of **Needle Gin**, is not only the combination of special black forest botanicals, like spruce needles, but also the love given by the Black Forest master distillers. Needle is Black Forest. Needle is all you need. Needle Gin is available at ALDI UK stores, or visit needle-gin.com

9. Discover dark spirits in a new light – **Long Tail Mixers** bring unique pairings to complement the flavour notes of the finest rums, whiskies and bourbons. They offer more choice and fresh flavours to create a new experience with every drink. To find out more and buy visit drinklongtail.co.uk

10. The Muff Liquor Company produces premium handcrafted Irish potato based spirits. Distilled 6 times, their Muff Gin is made from botanicals such as Lemon, Mandarin, Rosemary and Elderflower with a little Champagne essence which distinctly marks out The Muff Liquor Company from its competitors. Visit themuffliquorcompany.com or email info@themuffliquorcompany.com

11. The Arran Malt "The Bothy" is a stunning small batch Single Malt Scotch Whisky from the Isle of Arran which has been matured in small quarter cask barrels. The smaller size of cask means that the whisky has greater contact with the wood, and the resulting whisky is sweet, spicy and full of intense fruity flavour. A winner at the World Whiskies Awards 2018 coming top in its category, this whisky can be purchased from good specialist whisky shops or from arranwhisky.com RRP £49.99. This dynamic distilling company is also in the process of building a brand new distillery at Lagg on the Isle of Arran. Look up laggwhisky.com for more details on how to get involved in an island Single Malt adventure and own your own cask of Lagg Single Malt!



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CAPITAL SCHEMES

Claire Pilton looks at London's latest new developments



LANDMARK PLACE, EC3

Views don't come more iconic than this. Neighbouring the Tower of London and Tower Bridge, this Barratt London scheme is the only residential development between Westminster Bridge and Tower Bridge on the north bank of the Thames. With 75 per cent of the 165 apartments sold off-plan, prices now start from £900,000 and rise to £10 million for a three-bedroom penthouse by interior designers Goddard Littlefair, complete with a terrace with panoramic views.

Call 0844 811 4334

Given the number of 'luxury' developments under construction in London, it's little wonder that residents' spas and health clubs, hotel-style concierge, valet parking and private gardens are now deemed de rigueur. Today's developers are under pressure to conjure a USP that's unexpected and world class.

Enter 21 Young Street, W8, whose façade will be adorned by the UK's largest commission by a jewellery designer: namely Shaun Leane, noted for his work with Alexander McQueen, who has created an arbour of 1,850 sculpted bronze leaves and branches for the Grainger development. Situated within Kensington Square Con-

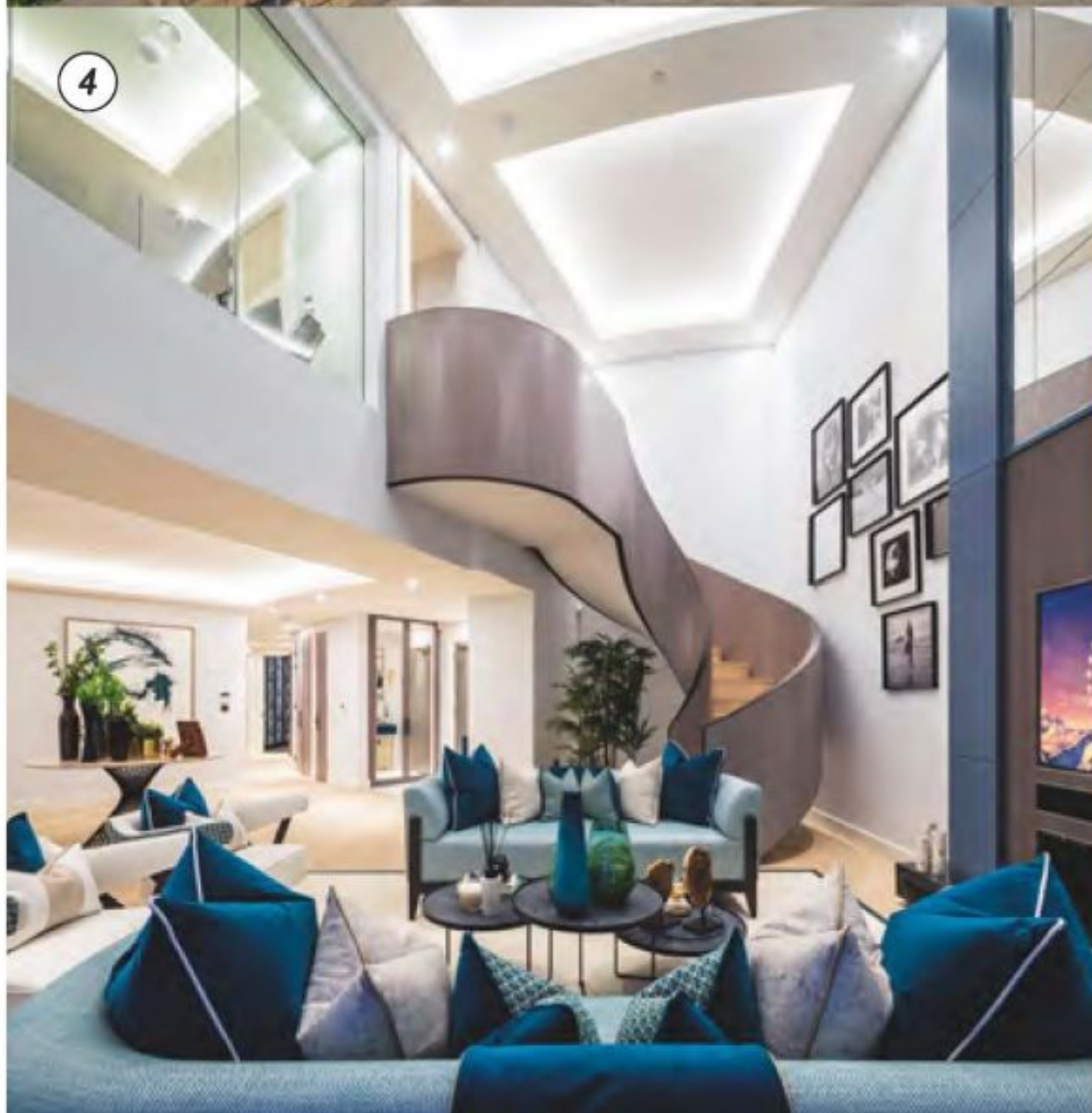
servation Area, the 53 apartments and mews-style properties range from £1.125 million to £2.325 million, through Savills.

Move west to Ealing, where the Filmworks development embraces the area's rich cinema history (the world's oldest film studio is around the corner), with a modern interpretation of the roaring 1920s. Built behind a former cinema's original art-deco façade, St George's mixed-use development of 200 homes (from £599,950), shops and restaurants will centre around a new public square complete with an eight-screen, 1,000-seat Picturehouse cinema.

A sorting office may not seem the stuff that USPs are made of, but when it comes to British institutions, the regeneration of Royal Mail's Mount Pleasant has stuck Postmark London firmly on the residential map. Taylor Wimpey paid £193.5 million for a six-acre site that spans

two postcodes, WC1 and EC1, and will provide 681 homes. The first release of 214 apartments are priced from £670,000 and feature interiors by Conran + Partners.

A road away from New Bond Street, and sharing its W1 postcode, is The Mansion: a collection of luxurious apartments 'where Marylebone meets Mayfair'. Clivedale London's first residential scheme comprises 23 £4.7 million-plus apartments, all with open-plan living spaces and floor-to-ceiling windows; first-class amenities including a residents' lounge, fitness studio, treatment and steam rooms; a 25-metre pool and private garden; not forgetting concierge services that include an on-call chauffeur-driven Bentley, housekeeping from Maid of London, dry-cleaning from Jeeves of Belgravia and Fortnum & Mason grocery deliveries. Name-dropping never felt so rewarding.



1. CHELSEA WATERFRONT, SW10

Chelsea's former power station will feature a mall with cafes, shops and a waterside restaurant, flanked by two towers. Designed by Sir Terry Farrell, 37-storey Tower West offers skyline views from Chelsea to Canary Wharf. The 76 lateral apartments range from £2 million to £14 million; Roman Abramovich has nabbed the penthouse.
020 7352 8852

2. WIMBLEDON HILL PARK, SW20

Set in the grounds of what was once the 2nd Duke of Wellington's ancestral seat, this handsome mansion has been restored by Berkeley to provide 27 stately apartments with a £2.5 triplex show home. Neighbouring new-build apartments range from £650,000 to £2.75 million for a four-bedroom penthouse.
020 8003 6139

3. LILLIE SQUARE, SW6

Located where Kensington, Chelsea and Fulham meet, over half this 7.4-acre development is dedicated to open space. A new garden square by award-winning landscaper Andy Sturgeon is teamed with a massive clubhouse that sports some of the finest health and fitness facilities in town. Two-bedroom apartments start from £820,000.
020 7381 9800

4. BALTIMORE TOWER, E14

Galliard's 450' tall, SOM-designed, sell-out tower has two duplex penthouses. Occupying the 44th and 45th floors, both have three bedrooms, double height living spaces and large terraces. Choose between the £3.85 million 'blank canvas' and its £3.95 million showcase counterpart dressed by Nicola Fontanella.
020 8418 3730

5. CHELSEA BARRACKS, SW1

With price tags starting from £5 million for a two-bedroom apartment, Qatari Diar's 'new neighbourhood' is on target to turn heads. The 12.8-acre former British Army barracks site will ultimately incorporate seven garden squares, a health club and beauty centre, business suite, 16-seat cinema, restaurants and shops.
020 7801 3081



6. TRENT PARK, EN4
Once the home of Sir Philip Sassoon, Grade II-listed Trent Park House provides the centrepiece for Berkeley Homes' latest heritage-and-new-build development. Set in 413 acres of parkland, a 26-minute Tube ride from King's Cross, the first phase of new homes start from £995,000 for a three-bedroom semi-detached house.
020 3005 5590

7. THE BANKSIDE COLLECTION, SE1
Located within walking distance of The Shard, Borough Market and Tate Modern is this 16-storey tower of nine apartments on Southwark Street. Ranging from £2 million to £5 million, they feature triple-aspect living rooms, south-facing balconies and access to a viewing gallery on the 16th floor.
020 7407 3669

8. DOUGLASS TOWER, E14
Hailed as a 'modern day beacon of ingenuity', Ballymore's 30-storey tower pays homage to lighthouse designer Sir James Douglass. Priced from £485,000, 167 apartments are topped by the Lantern Room, which provides a purpose-built workspace for residents and an al-fresco viewing platform.
020 7637 0800

9. GREENWICH PENINSULA, SE10
Designer Sophie Ashby has not only created a show apartment at No 3 Upper Riverside; she's also curated the Peninsula Collection of hand-crafted furnishings inspired by this almost-island's setting on a 270-degree bend of the Thames. Pieces start from £35; apartments from £525,000.
020 3713 6153

10. NIGHTINGALE PLACE, SW4
Audley's first London retirement scheme on Clapham Common is far from retiring. A restaurant, bar, health club, pool, cinema and library are combined with flexible on-site care as and when required. With first occupations set for 2020, the one-, two- and three-bedroom apartments range from £665,000 to £2.5 million.
020 7861 1368



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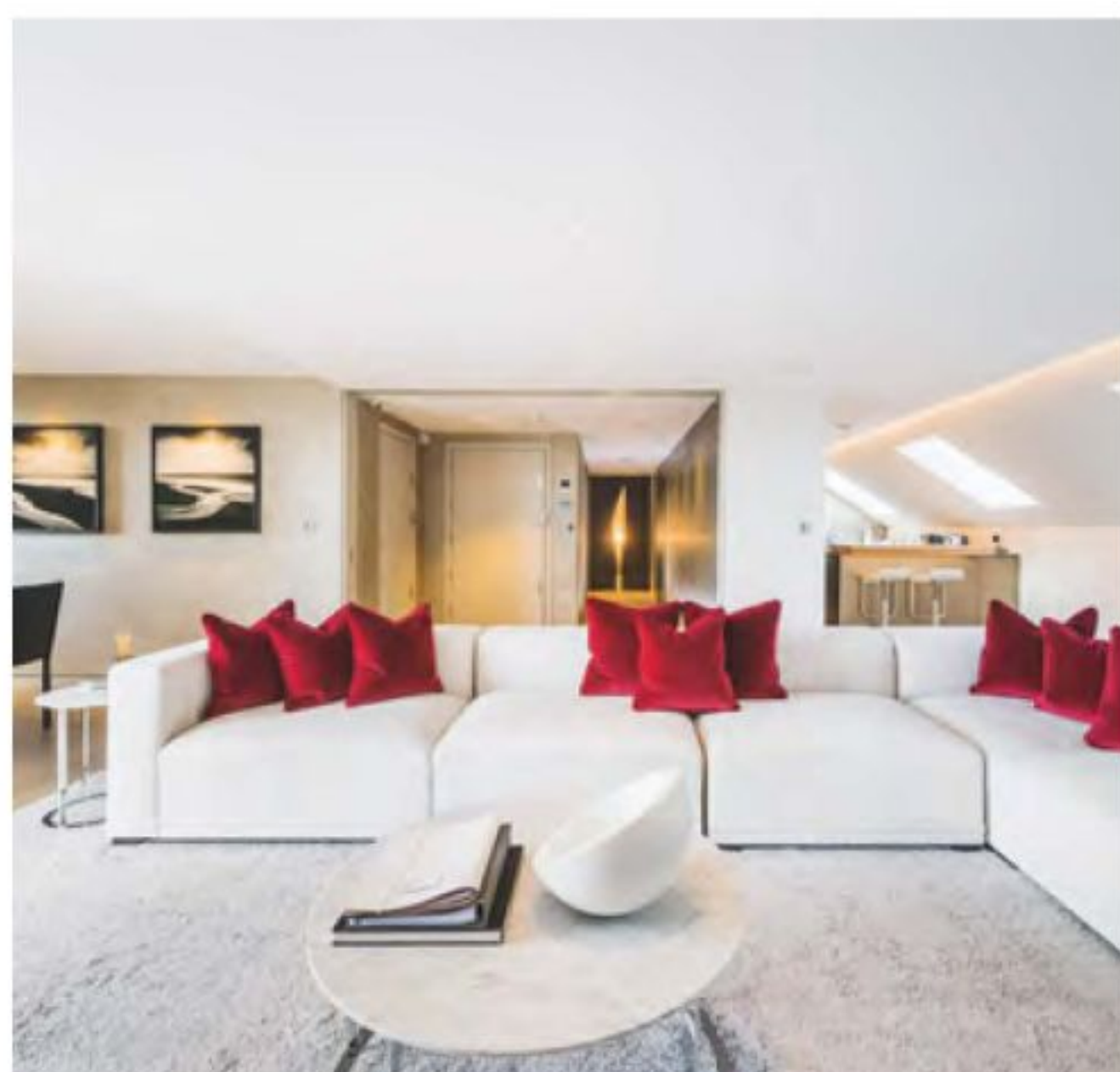
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PRIZE CATCH

There's plenty of room to roam free: *Rosemary Brooke* uncovers a selection of the finest sporting estates



HEXTON MANOR, HERTFORDSHIRE

With picturesque parkland, a walled garden and several lakes, this 10-bedroom manor is surrounded by natural beauty. The estate has a further six properties, plus additional accommodation in the converted stable block. £19,000,000 as a whole. *Savills: 020 7016 3780*



For those who love the outdoors, owning a sporting estate is surely the ultimate sign that you've made it. Their sheer size renders them the most tangible of assets, signifying wealth and status, as well as a love of rural life. But the very best estates can't be measured in acreage alone – their appeal lies in the unique topography of the land, the long-established woodland, and the natural abundance of their rivers.

Situated less than an hour's drive from central London, Hexton Manor Estate in Hertfordshire is one of the county's best-kept secrets. 'Finding a sporting estate within two hours of London is like searching for a unicorn,' says Mark Lawson, of The Buying Solution. 'Many stay within families and only one or two come up each year, usually off market,' which is why Hexton is such a rare breed. Despite the close proximity to the capital, it's home to an outstanding high-

bird shoot. The undulating terrain is far wilder than you might expect, the wooded hillsides and deep valleys evoking the West Country or Wales, rather than the Home Counties. All this make it the perfect place for pheasants, nestled as it is at the eastern edge of the Chiltern Hills. The substantial Grade II-listed manor looks out across parkland and lakes that offer trout fishing. As a whole, the estate spans 1,349 acres of woodland and arable farmland, although it is also offered as several smaller lots.

If your sights lie further afield, there are some excellent estates available in Italy, such as Radicondoli, which spans 2,000 hectares of the Siena countryside, a rolling expanse of woods and hills that are home to roe deer, fallow deer and wild boar. There are also abundant vineyards, numerous residential properties and, best of all, a

LEOBO PRIVATE RESERVE SOUTH AFRICA

This private reserve comes fully staffed, with the main residence sporting a top-of-the-range observatory from which to star-gaze. There are nine additional chalets, with a heated swimming pool, and you can see giraffe, antelope, zebra, hippo, leopard and buffalo roam free. From £28,000 a week. *Aylesford International: 020 7351 2383*



TUSCANY, ITALY

In the Tuscan hills, in the province of Pisa, lies this 400-hectare estate, which includes a hamlet with a 16th-century castle, surrounded by olive groves, agricultural land and a lake, with considerable sporting opportunities. €6 million. *Christie's International Real Estate: 00 39 0575 788 948*



RADICONOLI, SIENA, ITALY

Spanning 2,000 hectares of Tuscany, this estate includes a medieval castle, two villas and a large, ethically run hunting ground. The castle dates from 1135, has 13 bedrooms, and is surrounded by a romantic rose garden. It also has extensive farmland and vineyards. €29 million. *Sotheby's International Realty: 00 39 055 0751 888*



medieval castle perched on top of a rocky outcrop, with spectacular views over the bucolic, Tuscan landscape.

For those uncertain about making such a long-term investment, there's always the option to dip your toe in with a short-term rental, with plenty of options available in England, Scotland, and further afield. Adventurous spirits will be drawn to Leobo Private Reserve, which is set in 20,000 acres of South Africa's Waterberg Mountains and can accommodate up to 25 people at a time. While there, you can fish the eight-kilometre stretch of river, see the stars from the state-of-the-art observatory or view big game in their natural habitat. At this scale, finding the right property might require an endless supply of determination and patience, but after all, part of the thrill is in the chase.



SUTTON, SUFFOLK

This Georgian country house in Woodbridge is at the centre of an estate spanning 2,177 acres, which includes 11 farmhouses and cottages, a family shoot in the mature woodland, and over 3.5 miles of river frontage on the River Deben. £31.5 million as a whole. *Knight Frank: 020 7861 1069*

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NOTEBOOK

A round-up of the latest luxury
developments in London

BY VIRGINIA PECK

FIT FOR A QUEEN

Located in the heart of Wimbledon Village, Eagle House dates back to the 1600s. This Grade II-listed Jacobean manor has been tastefully restored and converted into eight elegant apartments, seven of which are for sale. Brought to the market by Octagon Developments, each stately residence has retained a number of period features, including stained-glass windows, original fireplaces and hammerbeam ceilings. There is also a landscaped communal garden for all to enjoy.

Prices start from £2.75 million. *Call Octagon on 020 8481 7500 to arrange a viewing*



CONTEMPORARY COOL

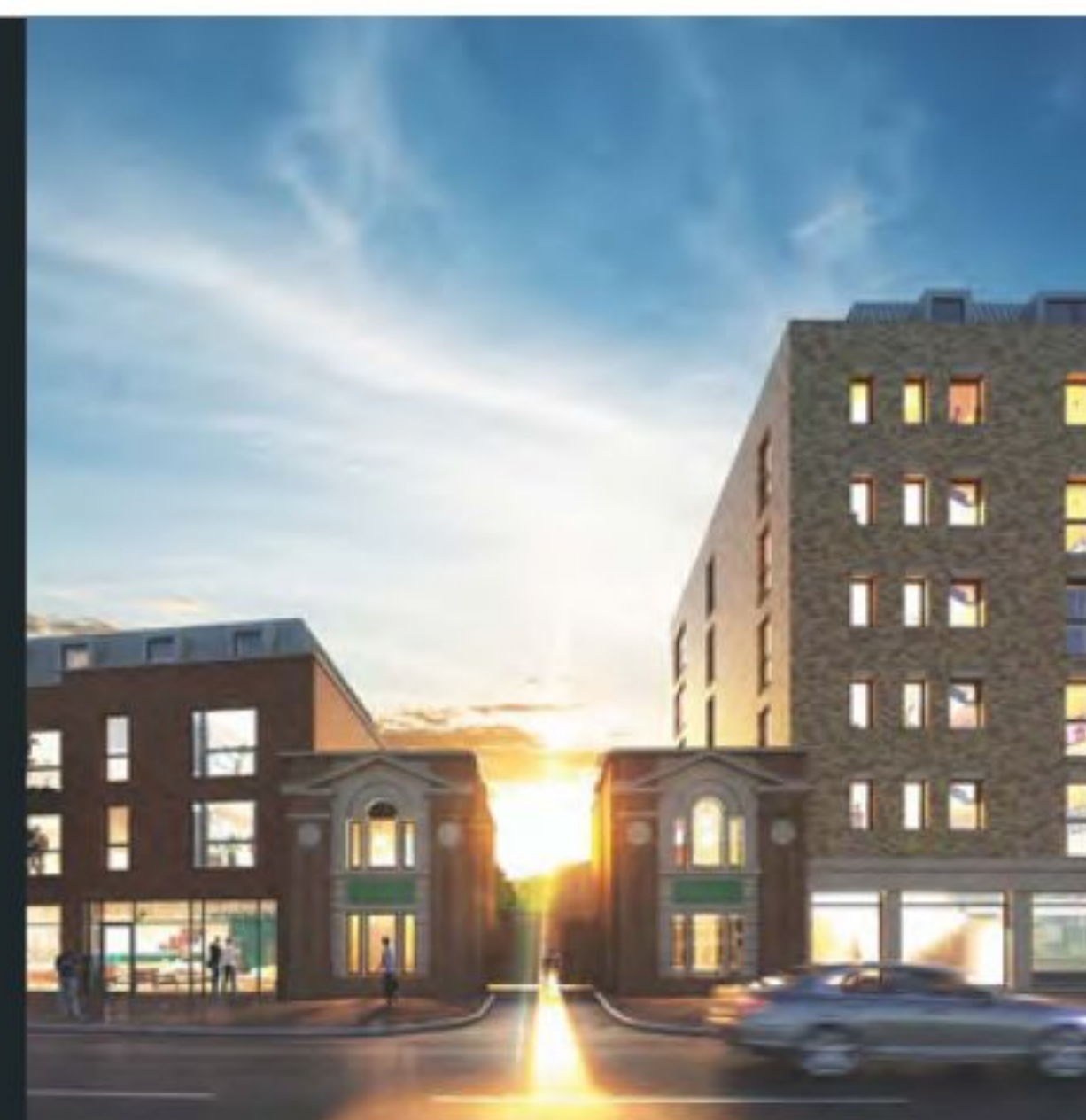
With its imposing marble-clad entrance and striking landscaped piazza, the 26-storey Liberty Building makes a bold addition to Canary Wharf's skyline. There's a range of one-, two- and three-bedroom apartments, each with stylish contemporary furnishings, including the jewel in the crown: a three-bedroom duplex penthouse, spread over 2,658 square feet on the 24th floor. Overlooking the River Thames, the O2 and the City, the penthouse offers a spacious open-plan living area, a private terrace and an outdoor hot tub. Residents of the Liberty Building can also benefit from a 24-hour concierge service and private gym. *Visit www.liberty-building.london, or call 020 8108 7130*



SOMETHING NEW

Offering 42 apartments and 10 townhouses, Bishops Gate is set to become one of the most sought-after addresses in Fulham. Situated behind two historic gatehouses and enclosed within a picturesque landscaped courtyard, the interiors combine elegant modern design with a playful nod to the past. Each property has beautiful views overlooking the park and river, providing a peaceful and comfortable oasis just moments from Fulham High Street.

For more information, visit www.bishopsgatesw6.com



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Photography of Show home at Kingswood. Prices correct at time of print.



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LONDON E14

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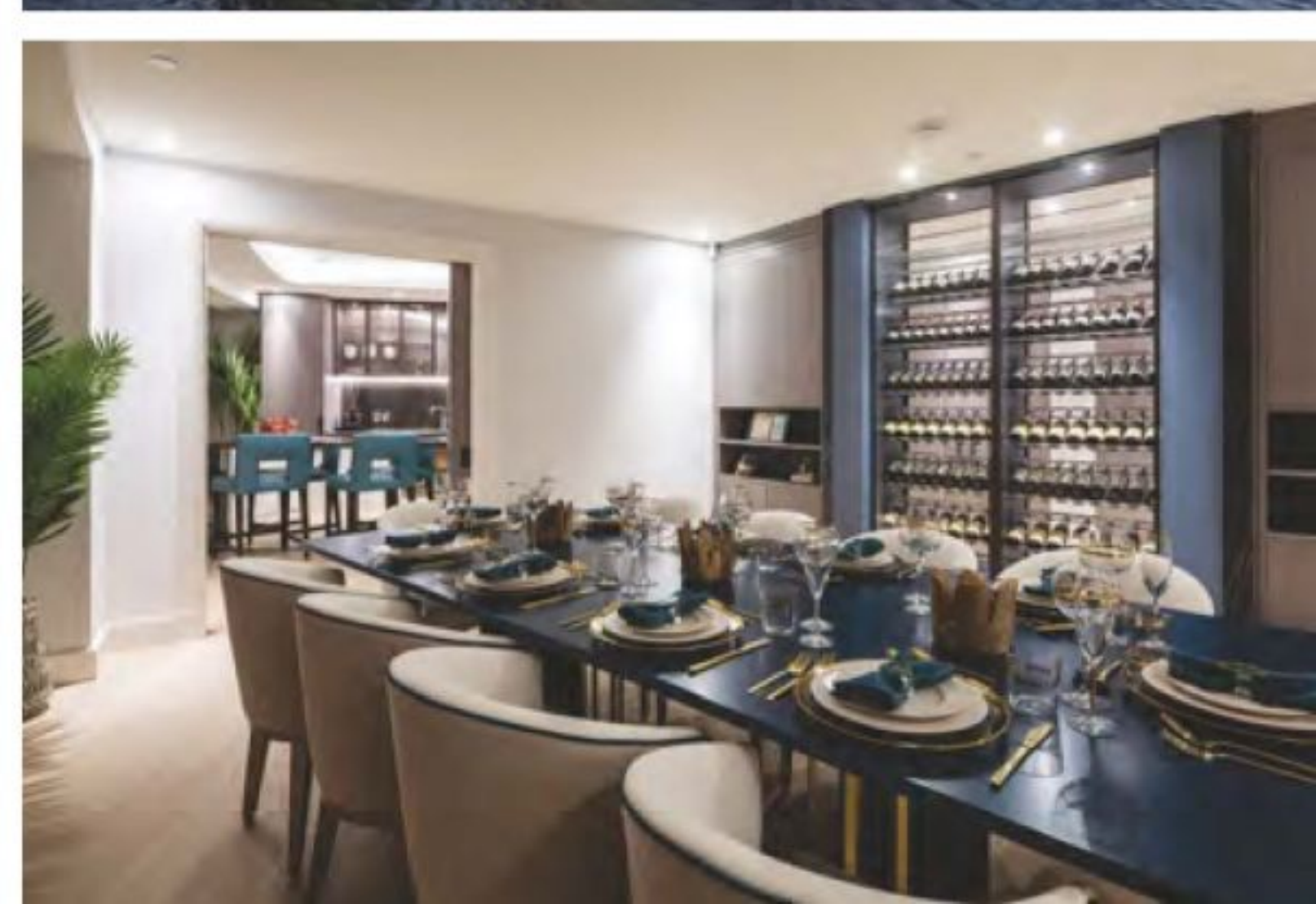
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Jonathan Heaf Is...

Out to lunch!

This month with **Greg James**

Or why Curry Thursday at the BBC canteen is the second most important meal of the day

Radio was my first true love. As I sit and wait for the new host of the *Radio 1 Breakfast Show*, Greg James, to come and collect me from the lobby at Broadcasting House on London's Portland Place, I think back to how I used to lie in bed at night tuning into those wireless, distant worlds of static and chat.

This was pre-internet – can you imagine? – and the radio gave me access to places and people beyond the boundaries of my suburban family home. I scanned the airwaves using an old Philips radio – with double subwoofer! – mining FM and AM frequencies for “content”, much as one thumbs Instagram nowadays.

I remember listening to Chris Evans before he was *Chris Evans*. He hosted an evening slot on Greater London Radio. His zaniness and humour hadn't yet become bloated by fame, booze and money. He was hilarious. I found Mark and Lard – real names Mark Radcliffe and Marc Riley – on Radio 1 just after. This was before their popularity swelled and the act became twee and predictable.

These voices in a studio quickly became like old friends. That's the beauty of good radio. One can form a bond, an intimacy, with these strangers you let into your car, your bedroom, your head that, in my opinion, isn't as potent with television. (Yes, even *Succession*.)

Pirate radio stations were big for me in the Nineties. Before so-called “intelligent drum and bass” – with superstars LTJ Bukem, Goldie and so on – there were pirate stations such as Weekend Rush, Kool FM, Pulse and Innocence. They were put together on the fly – illegally – using broom handles as temporary aerials, the real-life *People Just Do Nothing*.

Pirate jungle shows were chaotic, loud, fast and the most exciting thing I'd ever heard. Intimidating and dangerous, the scene was my generation's “punk” in many ways. The energy was undeniable. My parents must have wondered why I was in bed so early every weeknight; my body was under the covers but my spirit was in a smoke-filled room in South London, raging to DJ Brockie and MC Det.

Audience interaction was a big part of these pirate sessions. While the MC “hyped”



‘I want listeners to engage, rather than merely eavesdrop’

over tracks, listeners out partying would be encouraged to call in for a live shoutout. The shows therefore became an integral part of the listener's night out, a soundtrack to the build-up of a bank holiday out raving.

Sitting in the harsh glare of the BBC canteen – it's Curry Thursday – Greg James tells me he's using a similar methodology to pull in more listeners to the *Breakfast Show*, arguably the most famous radio show in the UK. “I loved what Grimmy [Nick Grimshaw, the previous host] had. We were all drawn into his glamour and mischief. But I've never considered myself a celebrity as such. I feel like I'm out of the showbiz slipstream. I want listeners to engage, rather than merely eavesdrop.”

On my way to interview James, I realised we both began our radio careers in the same place – Livewire, the University Of East Anglia's student station, launched by John Peel in 1989. Although a history of art student, I had an “urban” show that ran from 11pm to 3am

on Thursday nights. I'm not sure how many listeners I had other than my own housemates.

James was station manager a few years later and took the whole thing far more seriously. “That's where I realised I didn't want to be on the managerial side of radio. I wanted to be a presenter. I had to keep telling people off for smoking weed in studio. Like, I don't care. Smoke weed!”

Although only 32, James is no newcomer to Radio 1. Far from it. He's been hosting the drive-time slot for more than six years and before Grimmy landed the coveted *Breakfast Show* it was James who was assumed to be the natural successor to Chris Moyles. But then the BBC – like every other media organisation – became obsessed with “youth”.

So Grimmy – a social butterfly who is pals with both Harry Styles and Kate Moss – was drafted in to up the show's profile and lower the listeners' age bracket. Did it work? Well, sort of. The show haemorrhaged numbers, but social media engagement boomed.

James is less bothered about whether or not there are enough 1D fans listening to his *Breakfast Show*, although as another handsome thirtysomething guy with a quiff he is conscious about what a privileged position he now finds himself in. “Did you care about the age of radio hosts when you were younger? I didn't. But am I aware that as a white, straight, thirtysomething male, I need to be mindful and proactive about diversity? Absolutely.”

We finish our actually rather good chicken dhansak with pilau rice, take our plates to the tray stacker – like at school – and James walks me out, going past the vast BBC newsrooms as we go. To me, a visitor and licence payer, it's all very *WIA*, although James, sweet and unfrontational by nature, is still immensely proud of where he is and for whom he works.

“Everything you do at the Beeb is scrutinised. Rightly so,” he adds. “And there's an emotional side to it. You feel its significance. Yes, I feel the weight of expectation, but am I intimidated by it? By all this? Not a chance. If I was, I couldn't wake up at 4am and go to work every morning.” **GQ**

BBC CANTEEN, BROADCASTING HOUSE, PORTLAND PLACE, LONDON, W1.

VERDICT

Food ★★★★★

Jingles ★★★★★

Style ★★★★★

Face for radio ★★★★★

Quiff ★★★★★

Overall ★★★★★

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